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#1615 APR 2006

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Issue #1615
April 2006

BARBARIAN FREE-FOR-ALL!

Both Red Sonja and Conan have been busily marauding through comics shops lately. Learn where their next quests will take them! **PAGE 10**

This issue's cover is by **MARK SPARACIO**
Thanks to Mark and Destination Entertainment!

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HEROES FEATURED ON 2006 SHEET!

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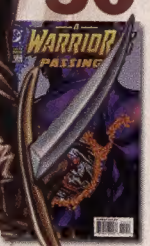

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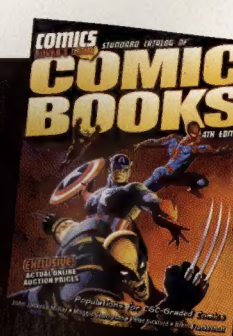

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GUIDEFILE

CRAIG "MR. SILVER AGE" SHUTT

JOB: *Ask Mr. Silver Age* columnist for ***CBG***; author of *Baby Boomer Comics*, the four-color trade-paperback laff riot that collects early columns. Freelance writer for various magazines, newsletters, and websites, mostly focused on architecture, construction, home remodeling, and merchandising.

FIRST COMIC BOOK: *Superman Annual* #4 (Winter 61).

FIRST *CBG*: #13, March 1972 (as reader); #997, March 6, 1992 (as contributor).

NOW READING: *Astro City, Legion of Super-Heroes, The Goon, The Simpsons, PvP, Dork Tower, Uncle Scrooge, Invincible, True Story Swear to God, Supernatural Law, Boneyard, Patty Cake.*

AND WITHOUT PICTURES: *Lost in a Good Book* by Jasper Fforde, *Thurber Carnival* by James Thurber, *Psmith in the City* by P.G. Wodehouse, *Empire Falls* by Richard Russo, *The Time Traveler's Wife* by Audrey Niffenegger, *Notes from a Small Island* by Bill Bryson.

THAT AND A BUCK WILL BUY YOU ... : Astro City's famed Silver Agent, Alan Craig, was named for Mr. Silver Age by reversing his first and middle names. Has had lunch bought for him by Todd McFarlane and John Byrne (different occasions). Elected to Kappa Tau Alpha honor society for academic excellence while working on his master's degree in Journalism from Medill School of Journalism at Northwestern University.

ESCAPES FROM COMICS BY: I'm a comics fan. I escape *to* comics, not *from* them!

BRUSHES WITH GREATNESS: Was quoted in front-page story in *New York Post* on Sept. 10, 1981, after a parachutist landed beside him while visiting the top of the World Trade Center. Appeared on ABC's *World News Tonight* on October 27, 1982, as expert on construction market. After introducing self to Julius Schwartz in 1998, was told, "I got a perfect score on your trivia quiz!"

QUOTES FOR LIFE: "With great power there must also come — great responsibility!" — ***Stan Lee***

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800M2	8 x 10 3/4	Golden Age Comics - 1940's-50's	$12.00	$39.00	$175.00
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750FB	7 1/2 x 10 1/2	Silver/Golden Comics - fits 775	$10.50	$35.00	$150.00
758FB	7 5/8 x 10 1/2	Golden Age Comics - fits 800	$11.25	$37.00	$160.00
778FB	7 7/8 x 10 1/2	Super Golden Age Comics - fits 825	$12.00	$39.00	$170.00
825FB	8 1/4 x 10 1/2	Large Comics, Mag. & Letter - fits 875	$13.00	$42.00	$185.00
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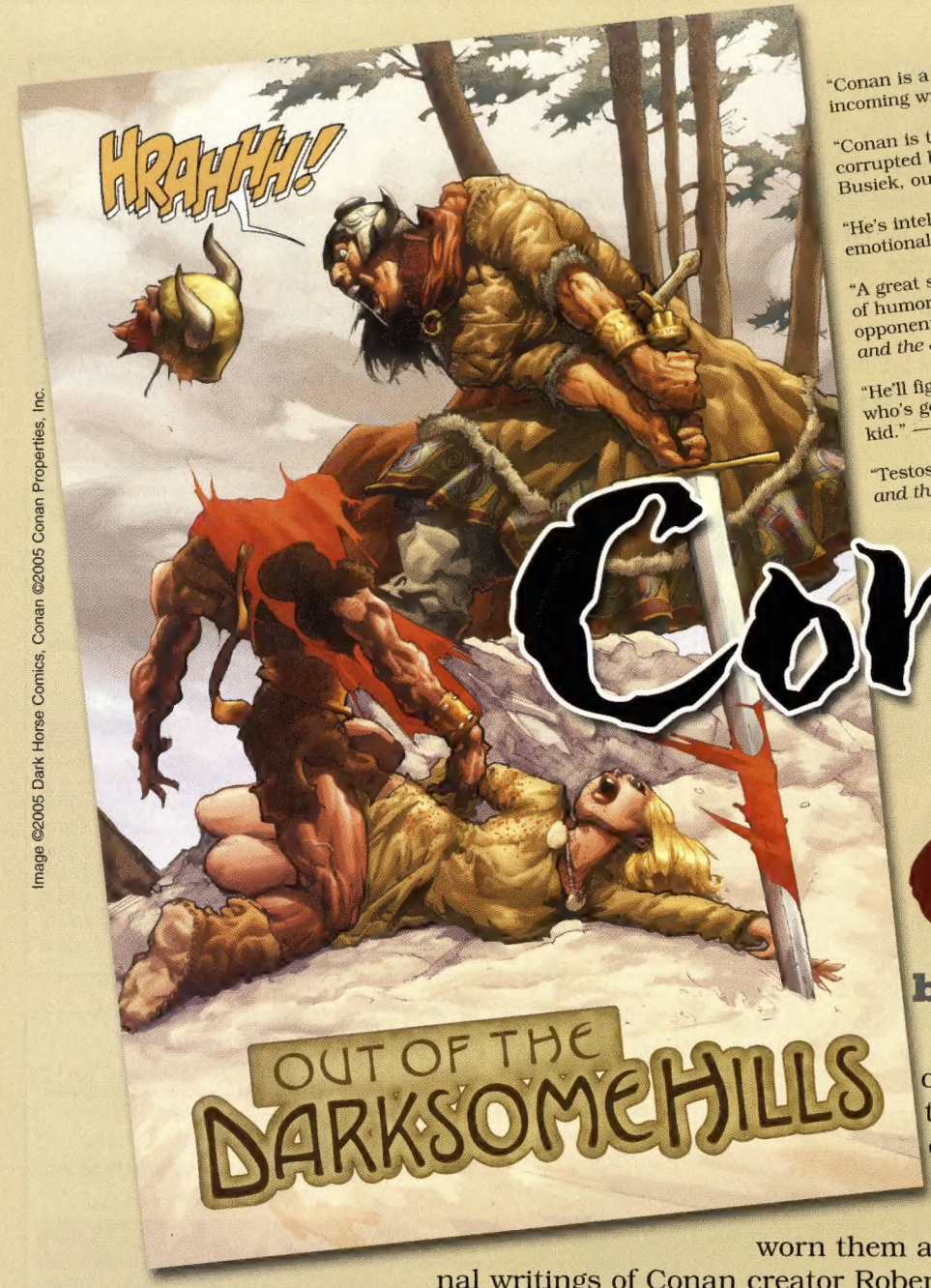

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"Conan is a paradox." — Timothy Truman, incoming writer on ongoing monthly *Conan* series

"Conan is the independent man who's not corrupted by the forces of civilization." — Kurt Busiek, outgoing *Conan* writer

"He's intelligent, he's crafty, he's pretty raw and emotional." — Cary Nord, *Conan* series artist

"A great schemer and tactician with a dark sense of humor about his ability to outthink his opponents." — P. Craig Russell, writer on *Conan and the Jewels of Gwahlur*

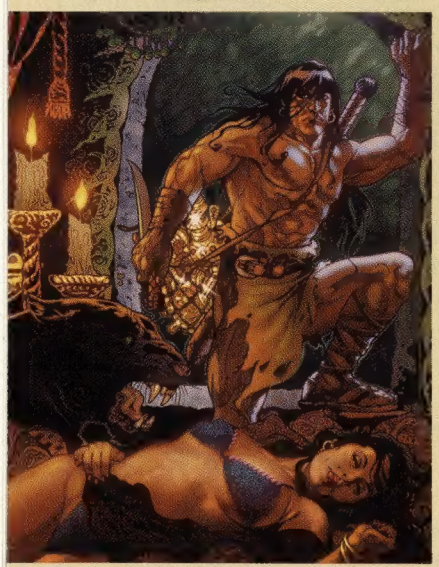
"He'll fight for his honor, and he's still the guy who's going to flip a couple coins to a starving kid." — Dave Stewart, *Conan* series colorist

"Testosterony fun." — Paul Lee, artist on *Conan and the Demons of Khitai*

Conan in the Comics

by RAY SIDMAN

Many are the faces of Conan, and, courtesy of the various creators that have written him through the generations, he's worn them all. Following the original writings of Conan creator Robert E. Howard, then a number of writers including L. Sprague de Camp and Lin Carter, such creators as Roy Thomas and Barry Windsor-Smith offered their take on the character in his formative comic-book years, and Kurt Busiek — and now Timothy Truman — guide the barbarian's path in modern comics. Each has presented the Hyborian legend in a new light, though each has followed certain guidelines when it comes to presenting him to readers.



Robert E. Howard created the famous fictional warrior with the first publication of a Conan story, "The Phoenix on the Sword," in December 1932 in *Weird Tales*. Although that first Conan tale was a revamp of a rejected story featuring his King Kull character, the barbarian warrior quickly became a reader favorite, the hero of a number of tales of fantastic adventure. Howard, who killed himself on June 11, 1936, at age 30, did not live to see the epic lengths to which fantasy readers would go to embrace his Cimmerian character.

The character found a growing legion of fans in the '60s and '70s, many attracted by Frank Frazetta's covers on books written by a number of authors.

In turn, Marvel Comics launched *Conan the Barbarian* in October 1970; that series ran until #275 (Dec 93). It was popular enough to lead Marvel to release a number of other Conan comics including a pair of ongoing magazine-size, black-and-white comics: *Conan Saga* and *Savage Sword of Conan*.

Hollywood became involved in 1982, immortalizing a pre-*Terminator* Arnold Schwarzenegger, a championship bodybuilder whose first major movie appearance was in 1977's *Pumping Iron* among a series of mostly unmemorable films. But something clicked with the Austrian Cimmerian — his muscles, for the most part — and the film, also titled *Conan the Barbarian*, became an instant hit, even inspiring a less-impressive sequel, *Conan the Destroyer*, in 1984.

Most recently, in early 2004, Dark Horse Comics launched the monthly *Conan series* with writer Kurt Busiek, artist Cary Nord, and colorist Dave Stewart — all three of whom spoke to ***CBG*** recently about the series. In what is more and more a rare feat in the comics industry, the starting trio have remained with the title. Only recently did Dark Horse announce the departure of Busiek after #30 — and he'll return for a few intermittent issues during this year. After a three-issue run by *Hellboy* creator Mike Mignola, Timothy Truman will become the ongoing writer for the series.

What has had people talking since the series first started is the writer's clear faithfulness to Howard literature. Busiek has long been a huge fan of Howard's Conan, and Truman is another individual well-versed in that original prose.

In fact, one could say *Conan* is the book of a lifetime for Truman, who talked to ***CBG*** about his new writing job. "Robert E. Howard Conan stories — and Frank Frazetta's depiction of the Cimmerian — had a monumental impact on me when I was growing up," he said. "They became two of the foremost influences on my entire career.

"I picked up the first edition of the Lancer [paperback] *Conan the Conqueror* when I was 12, and it was all over. I remember lying in bed, reading that paperback over and over, flipping the book over, checking out the cover, reading another chapter, looking at the cover again, over and over. I'd do the same thing every time I acquired a new Conan paperback."

What can readers expect from Truman when he takes over *Conan*? Truman replied, "I think that I have a certain edge in that, as an illustrator as well as a writer, I've been able to analyze Conan from the inside out. What I want to do is try to capture that first, visceral feeling that Howard and Frazetta gave me when I first read those books in the 1960s and '70s. That's my main goal."

He continued, "Conan is a paradox. One of the most amazing things that Howard does in his Conan stories is the fact that he can play Conan as such a savage, sometimes brutal, person — yet in the end we are always left with the final impression and perception that Conan is an honorable man and hero. We see Conan engage in activities that should chill our blood, yet there's never any question that we'd like to have him at our back.

"How does Howard pull that off? He's one of the only guys I've ever seen do it in a genre medium. The only person who has ever come close — albeit in another medium — was Sergio Leone, with his Man With No Name."

Busiek commented that Conan is "somebody that you appreciate with your gut." He hits those who bother him, which is what most people wish they could do — except they're civilized. Thus, the barbarian's charm lies somewhere within his instinct. "He's a creature of passion," said Busiek. "He's unleashed, and that's what makes him such an appealing character." In fact, Busiek said it was Conan's emotions that most attracted him to the character.

"How does Howard pull that off? He's one of the only guys I've ever seen do it in a genre medium."
— Tim Truman

As to what made the character stand out among fantasy literature when he was first introduced, Busiek suggested the times — aka The Great Depression — were ripe for such a hero. "A major theme in Howard's Conan is that civilization is inherently corrupt, and civilization is a way for people who don't deserve it to control other people and climb to power on their backs — and the result is unfairness and corruption and misery." Conan stands outside that, said Busiek, though the Cimmerian isn't a social crusader; he's merely trying to get by and ends up resisting these corrupt powers.

Monsters — and fighting against them — is a major component of Conan literature, but, stated Busiek, "The point of Conan isn't fighting monsters." When he fights monsters, it's because monsters are under the control of a corrupt controller, and the monster is a metaphor and embodiment of the force of corruption. "This must have been hugely resonant to people in the Great Depression."

Ongoing appeal is as important to the Conan legacy as the character's exploits. Fans and scholars call him a "loner." As Busiek put it, "He doesn't have a Baxter Building headquarters, he doesn't have a home, he doesn't have a *status quo* that has to be protected all the time." Instead of trying to stay king of the mountain, he climbs mountains, endlessly, and thrives on finding different mountains (*i.e.*, roles) to try. "It's a rambling journey that takes him all over the world and lets him do and be different things." One effect of this is that Conan evades the formulaic existences into which other characters fall.

The task of Conan writers today is markedly different from the task of those who wrote the character in the '70s.

The task of Conan writers today is markedly different from the task of those who wrote the character in the '70s, posited Busiek. Technology and other developments of the ensuing years give modern writers advantages that such earlier creators as Roy Thomas and Barry Windsor-Smith didn't have. Most notable is that, when Conan first hit comics in the '70s, he wasn't nearly as famous, so those writing and drawing him had to provide certain identifiers to make him recognizable issue after issue — such as the bearskin outfit that became a trademark in the early comics. However, decades later, today's writers benefit from the character's popularity that was built in no small part due to the comics and those early creators.

Conan fans discussing the saga will often single out various incarnations of the character as better than others — but are they? Even the outgoing and incoming ongoing writers for Dark Horse's *Conan* — for all their shared ideas about the character — don't always agree on the comic-book influences. Busiek, for example, told ***CBG*** how fond he was of the old Marvel series. He didn't take to the comics until years ago, when he was sick and read the first 100 issues *en masse*. "Once you've got the whole sprawl of it — man, I loved that stuff." Within a few months, he ran out and bought any Conan book involving Roy Thomas, whose Conan work led Busiek to read the Howard literature. In addition to Thomas, Busiek also cited Conan comic-book favorite creators Barry Windsor-Smith, Gil Kane, and John Buscema.

In contrast, Truman called the Marvel series "another beast altogether" in comparison to Howard's work. "I was into Conan a year or more before those comics came out, I think, and I remember being very disappointed by them at first. I didn't even pick them up for a long time — they just weren't Conan to me."

However, Windsor-Smith's art during his run on the series eventually changed Truman's mind. Specifically, said Truman, "Those last Smith issues had a huge impact on me when I was growing up and they became a primary influence on my own early

work. In the end, I loved most of the Marvel Conan, especially the stuff in *Savage Sword of Conan* — but, for me, *that* Conan is a totally different entity from the Howard Conan. For me, the Marvel Conan existed as its own wonderful entity, in some sort of strange alternate dimension."

During a discussion with ***CBG***, writer-artist P. Craig Russell, who wrote the *Conan and the Jewels of Gwahlur* three-issue series, also credited Smith, along with painter Frank Frazetta, for their influences on him. "As an artist, I got to be nervously excited about drawing a Conan story while recalling that two of my earliest inspirations were Frazetta and Windsor-Smith, Conan artists *extraordinaire*. One of the things that attracted me about *Jewels* was that Conan was played as a very intelligent character, a great schemer and tactician with a dark sense of humor about his ability to outthink his opponents."

"All told," commented Truman, "there are character subtleties in Howard's Conan that were never, ever achieved in the Marvel version. At its best, it was really great, but there is an edge missing."

Despite the differences of opinion, Truman expressed his great appreciation for Busiek's writing on *Conan*, as well as Cary Nord's art therein. "It's true Howard. They and the rest of the Dark Horse team have realized that Conan isn't a stereotype that you might have seen airbrushed onto the side of a van in the 1980s. *Conan* has a surprising degree of depth and subtlety to him. Kurt, with Cary's able assistance, managed to latch onto a human aspect of Conan that other most Conan writers seem to have missed."

What can readers expect from Truman's run on Conan? "I want to keep the humanity and character interactions that Kurt brought to the book," he said. "Kurt's been really faithful to the spirit of Howard, but, frankly, I'll probably be even more so, because I'm such a longtime, unrepentant Howard fan and have spent so many years analyzing his work and being influenced by it."

For those Howard fans not yet cheering, Truman also offered these plans: "There's a certain dark-horror aspect to many of the original Howard stories that I want to get into. In fact, he sort of created the whole swords-and-sorcery genre by melding horror fiction with historical romance. Howard's Hyboria always seems to be somehow twilit and misted. Ideally, what I want to do is somehow get across the feelings I felt and the things I saw, when I was reading 'Hour of the Dragon,' 'Queen of the Black Coast,' 'Rogues in the House,' or 'Beyond the Black River' when I was 12 or 13." Russell likewise mentioned reading "Rogues in the House," along with "Tower of the Elephant," as vivid memories from decades ago.

Fortunately for Howard fans, Truman said he doesn't want to go anywhere. "I plan to stay on *Conan* for as long as they'll have me. It's quite literally a dream come true. The way things have fallen into place have seemed almost destiny-driven. It's been amazing."

The Conan legacy would not be as strong or as popular without the artists associated with it. Most fantasy readers can conjure memories of Frank Frazetta's immortal depictions of the character, and, like many artists in the years since, Nord cites Frazetta as a major influence on his work. When asked about the artistic style he brings to the modern series, Nord said, "Most of it comes from *Savage Sword* or Frazetta." His interest in comics leaned toward super-heroes, he added, but, once he saw Frazetta's work, his own focus changed. "That whole barbarian role is just incredible."

As an artist, Nord said he appreciates the effects of Conan illustrations. "There's a *realness* behind Conan, larger than life — it takes you out of the moment."

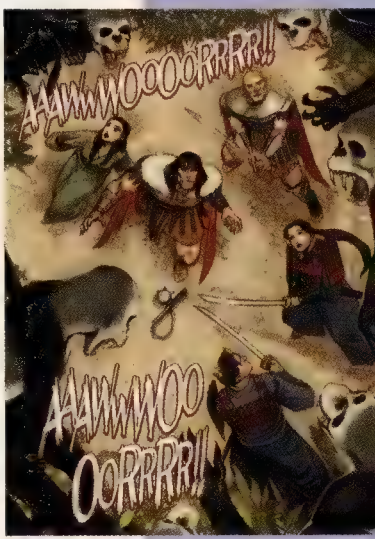
Colorist Dave Stewart, who works with Nord on Conan, said part of what drew him to the title was Nord's work, and what keeps him on the title is the constant freshness of the character. "When I saw Cary's stuff, I was blown away — that was so perfect. He had this kind of Frazetta influence that was perfect for the project. That really made it click for me."

Stewart offered his take on the barbarian: "The character has this extreme ruggedness and practicality of survival and also has this sense of justice and a good heart bred into him."

Most fantasy readers can conjure memories of Frank Frazetta's immortal depictions of the character.

In an interview with ***CBG***, artist Paul Lee, illustrator of the recent *Conan and the Demons of Khitai* limited series, described drawing Conan and his world as "testosterony fun." He further commented that, though this was his first Conan project, he would love to do more, a prospect he sees as possible courtesy of the property, which he said is, "a great one to work on. It's just such rich source material that I can't see Dark Horse not taking advantage of it as much as, you know, all of it."

Ultimately, summarized Busiek, "Conan is an ongoing journey."



Red Sonja ON FIRE

by **RAY SIDMAN**

Red Sonja continues her self-titled adventures at Dynamite Entertainment, with a couple of one-shots and a limited series recently added to the mix. The fantasy genre appears alive and well, it would appear, at least from the vantage of this warrior redhead.

Beyond the one-shots *One More Day* and *Sonja Goes East* are the limited series *Red Sonja vs. Thulsa Doom* (remember him?) and a filler issue (#7) on the main series featuring guest writer J.T. Krul and guest artist Noah Salonga. There is a key change on the main title as well. Co-writer Mike Carey will leave after #6, with Mike Avon Oeming moving from co-writer to solo writer duties as of #8. Artist Mel Rubi, on board since #1, said he's happy to stay with the series for a while. ***CBG*** spoke to all three, as well as *Thulsa Doom* co-writer Peter David about the character and what she means to fantasy literature fans.

Readers understand the attraction of the character. While swords, battles solo and en masse, spurting blood, chain-mail bikini armor, and the like are part of the mythos, there's more to Sonja, and that's what has made her an enduring character since her introduction in February 1973 in *Conan the Barbarian* #23. In that issue, her appearance was merely in a cameo role, though she has grown into so much more.

In his conversation with ***CBG***, Oeming dubbed Sonja "a role model for everyone." He explained, "She refuses to take the place assigned to women in her world. She blazes her own path. She's a true freedom fighter in that sense."

Shipping news

Sonja fans have voiced their frustration at the heavily delayed shipping of *Red Sonja*. By now, several issues of the series were to have been released, but #3 just shipped in late November. ***CBG*** spoke to the publisher about what's been going on and what the future holds for shipment schedules on the series.

Dynamite Entertainment spokesperson J. Allen said that #4, #5, #6, and #7 are all "ready to go. We're working on the exact release schedule for these issues now." Moreover, #8 starts the next arc, "Arrowsmiths," which Allen said is "has been in progress for months. We're in good shape."

Other books affected include the *Army of Darkness* titles, including its *Re-Animator* crossover. Allen described the crossover as "back on track and shipping." Dynamite also resolicited #5 and #6 of that series.

Why the delays? "There was no one thing, but a combination of things mainly due to our adherence to quality," said Allen. "We wanted to get it right for each issue and that put more time in the schedule than we would have liked. But the book looks great, reads great, and sells great."

Live and learn is the current philosophy, however. Allen commented, "We do have more titles coming in '06, and as a result of our shipping problems in '05, we adopted a new plan for soliciting and creating those new titles. What you're seeing now in the pages of *Previews* is the result of listening and learning."

Red Sonja and Conan

CBG asked several *Red Sonja* and *Conan* creators if they'd like to see a Red Sonja/Conan crossover. There were mixed reactions.

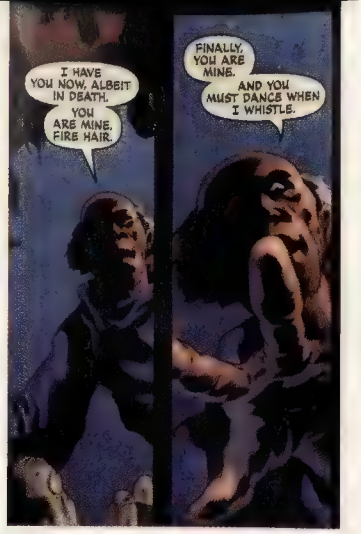
At one end was Mel Rubi, who stated that "a battle between Red Sonja and Conan" is at the top of his list of things he'd like to see in terms of exploring the Red Warrior.

The other camp included writers like Kurt Busiek, who come from the old school of Robert E. Howard, and the fact that Sonja is not a Howard character, but rather takes her name from a character in a Howard story that takes place during the Middle Ages and the Turkish siege of Vienna. "I like Red Sonja. I like what Roy Thomas did with her, and I hope they have a great time on Dynamite Entertainment's *Red Sonja* — but if it ain't Howard, it doesn't count." Timothy Truman, a fan of Howard's literature and who's replacing Busiek on *Conan*, concurred. (Busiek added that he would like to see Howard's actual non-sword-wielding Red *Sonya* adapted for comics.)

Cary Nord, penciller on Dark Horse's ongoing *Conan* series, came somewhere between the two sides, saying he wouldn't mind. "I'm not missing it at this point and I'm not terribly attached to the character, but it would be kind of fun." Then he added, with a laugh, "Conan's got enough girls in his life, so what's one more?"

Carey likewise said he views her as an unconventional woman, especially given the world she lives in. "We were conscious that we have a woman who is almost a byword for savage and ruthless fighting and we were showing her against the backdrop of this savage and ruthless time. Sonja is both incredibly strong-willed and ruthless in the pursuit of her goals, and at the same time she has a moral perspective that doesn't shift — it may not resonate with people in the modern civilized world, but we wanted to set her apart from what was around, and at the same time show her relationship to it."

The series has resonated with fantasy fans, as is proven by the outcry each time shipping is delayed on an issue. With regard to the inaugural story arc that concludes with #6, Carey commented, "I think we're doing Sonja from a slightly different angle than she's been done before. We were revealing more of her viewpoint and more of what makes her tick beyond the obviously given factor of her revenge quest. We gave full weight to the moral ambiguity of Sonja by pitting her not against the individual bad guy, but against the social order. We raised this question of the potential of a strong individual like Sonja for good and for



evil — she does good as she sees it." And, added Carey, her chosen path is not always the one that would be considered on the side of good.

Oeming, who said he has signed to do the book for at least two years, plans to take Sonja even further in terms of establishing her identity. "I plan on taking her out of the Hyborian lands, get her further away from her *Conan* origins to bring her more literally into her own world — off the maps."

He also said that after the storyline starting in #8, "Arrowsmiths," the "next huge story arc" will begin with #12. "We are really excited to get to this baby," he added. He also said longtime fans will have an added element to look forward to as the series will bring back "a familiar character or two from the Sonja comic."

Keeping the fans happy is likewise part of the fun for artist Mel Rubi, who said he has always wanted to work on a fantasy comic book. "We give the fans what they want and we strive to keep them happy. Drawing fantasy art is quite challenging and there is a lot to learn. I do hope to improve on every book that I advance to."

When asked what he'd like to explore that hasn't been covered yet in the comics, Oeming replied, "Her sexual nature. That's going to be fun, isn't it?"

Oeming then contemplated his own series of questions to indicate what direction he wants to take this examination of the red warrior. "What a strange chick. What exactly is this pact she has made, that she won't have a man unless he can beat her in battle? How far does that go? Does that mean the man has to literally try and kill her? What does that say about her? Can she lose on purpose if she wants, or is that cheating? Has she set herself up for a sexless life? These questions say a lot about a person and their psyche."

Peter David, co-writer on the *Red Sonja vs. Thulsa Doom* mini-series with Luke Lieberman, voiced similar thoughts. "Even after all these years, I still think it's pathetic that Sonja will only allow herself to have a physical relationship with a man who can essentially batter her down, thus recreating the circumstances of her rape. The poor thing has definite issues. Fortunately or unfortunately, she lives in a world populated by men who are more than willing to give it a try."

Regardless of where *Red Sonja* goes, Oeming said he's simply honored to be writing her. "Hell, it's Red Sonja, the original 'bad girl' who transcends the genre, one of the most interesting characters ever. She's pretty twisted in the head — I love that. It's my first crack at writing her or any of the Robert E. Howard creations, and I'm flattered. I just hope I do her justice."

Cue the Mikes

Mike (Avon Oeming) —

With Mike Carey leaving *Red Sonja* as of #6, Mike Avon Oeming has his hands even fuller than before. Of course, he's taking it all in stride. He continues to work on his ever-popular *Powers* with Brian Michael Bendis, and has a pair of god-like titles at Marvel — *Thor: Blood Oath* and *Ares: God of War*. His one-shot with Dan Berman, *Blood River*, is due out soon from Image Comics.

On other fronts, Oeming told ***CBG*** he just signed on for an 18-issue run adapting Raymond Feist's fantasy novel *Magician: Apprentice*, a project he's doing with Bryan Glass. Beyond that, he's finishing work on the mini-series *Cross Bronx* with Ivan Brandon, then he's moving on to "a huge maxi-series" titled *Mice Templar*.

Those interested in all things Oeming can subscribe to his e-mail newsletter via *oeming@aol.com*.

Mike (Carey) —

As for departing *Red Sonja* scribe Mike Carey, the foremost project on his large list is writing the final issues of *Lucifer*, the series he's helmed since Day One — a stretch of seven years. When he spoke to ***CBG***, he was working on the final couple issues, #74 and #75. "It's kind of bittersweet at the moment," he commented. And is this really the end of Morningstar? "I don't think I'll be revisiting Lucifer as a protagonist. The way things end in #75, as far as I'm concerned, that's the end of Lucifer's story as I want to tell it." However, he added that he "would love to go back to" Lucifer's supporting characters, given the amount of storytelling potential within them.

Fans of Carey's work in *The Sandman* universe need not wait long for more, however: he's working on a graphic novel about The Faerie, a book he's doing with fellow *Sandman* creator John Bolton due this year under the "Sandman Presents" umbrella.

Carey fans can assemble online at *www.mikecarey.net*.

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CONAN RETURNS IN THE ANIMATED RED NAILS

by **JAMES "CROM!" MISHLER**

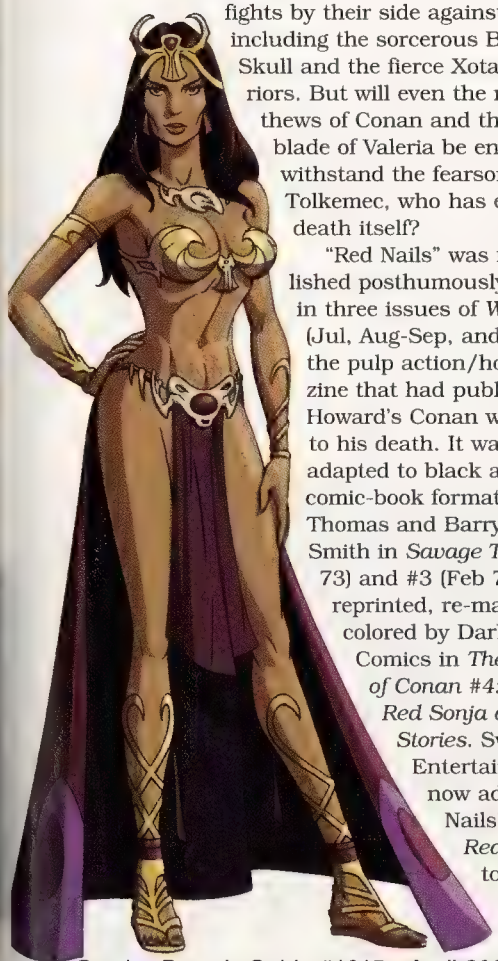
Trapped on a rocky crag by a dragon deep in the jungles of the Black Kingdoms, Conan and Valeria spy a great domed city upon a plain in the distance — a city where none should be. And thus begins one of Conan's greatest adventures

— "Red Nails."

Conan ® and ©2005 Conan Properties International, LLC.
Images courtesy of Swordplay, authorized user.

Robert E. Howard's final story about Conan the barbarian, "Red Nails," takes the grim barbarian deep into the unknown jungle-clad lands of the Black Kingdoms, where he follows Valeria of the Red Brotherhood, a fellow mercenary and former pirate. There, they encounter dragons, creatures out of the lost mists of time, and are forced to flee to the shelter of a ruined city — a city that should not be. The city, though, is not uninhabited, for a fugitive people from Stygia, the Tlazitlans, survive there, divided into two warring tribes that have, for generations, fought a terrible bloody feud. Hither came Conan and Valeria, two of the greatest warriors of the age, like a spark unto oil-soaked tinder.

In that haunted city out of time immemorial, Conan and Valeria face the machinations of Olmec, the leader of the Tecuhltli warriors, and Tascela, a beautiful princess of dark passions and darker secrets. Their sole true ally is Techotl, one of the Tecuhltli warriors, who fights by their side against all enemies including the sorcerous Burning Skull and the fierce Xotalanca warriors. But will even the mighty thews of Conan and the swift blade of Valeria be enough to withstand the fearsome power of Tolkemec, who has even beyond death itself?



"Red Nails" was first published posthumously, serialized in three issues of *Weird Tales* (Jul, Aug-Sep, and Oct 36), the pulp action/horror magazine that had published Howard's Conan works prior to his death. It was later adapted to black and white comic-book format by Roy Thomas and Barry Windsor-Smith in *Savage Tales* #2 (Oct 73) and #3 (Feb 74), and reprinted, re-mastered, and colored by Dark Horse Comics in *The Chronicles of Conan #4: The Song of Red Sonja and Other Stories*. Swordplay Entertainment is now adapting "Red Nails" as *Conan: Red Nails*, a 75- to 85-minute animated movie, under license from Conan Properties International, the owners of the Conan characters. Scheduled to wrap in June, *Conan: Red Nails* will be distributed through New Line, direct to DVD — though a possible theatrical release is under consideration. Though a live-action movie is in the works with Warner Brothers, Swordplay Entertainment has a deal for three Conan animated feature movies, and should be ready to announce the second movie of the three with Conan Properties in March.

Conan Properties, a division of Swedish company Paradox Entertainment, has re-invigorated the Conan line since acquiring it after the collapse of Stan Lee Media in 2002 — the new "Age of Conan" series of novels, the *Conan* role-playing game from Mongoose Publishing, a new series of Conan action figures from McFarlane Toys, and the new *Conan* comic book series through Dark Horse Comics were only the beginning. One thing that binds all of these projects together is the requirement that the Conan property, however adapted, remain true to the spirit of Howard's original work.

Clockwise from above, Conan the Cimmerian, Olmec of the Tecuhltli, Tascela the Tlazitlan, and Valeria of the Red Brotherhood.

"We spent three years chasing the rights, and were dealing with the previous owners of the Conan property, and had talked with them about doing a real cutting edge film," Steve Gold, President and founder of Swordplay Entertainment told ***CBG***. "We were very fortunate, after chasing the property for years out of love and respect for it, to find at Conan Properties executives who share our vision — Conan Properties has done an amazing job restoring the Conan property, and we intend to stay true to that vision. We're Conan fans, and we've set out to make the film we would want to watch. We want to capture the visceral power of Howard's prose and translate that into the animated format, for fans to see and enjoy on the screen."

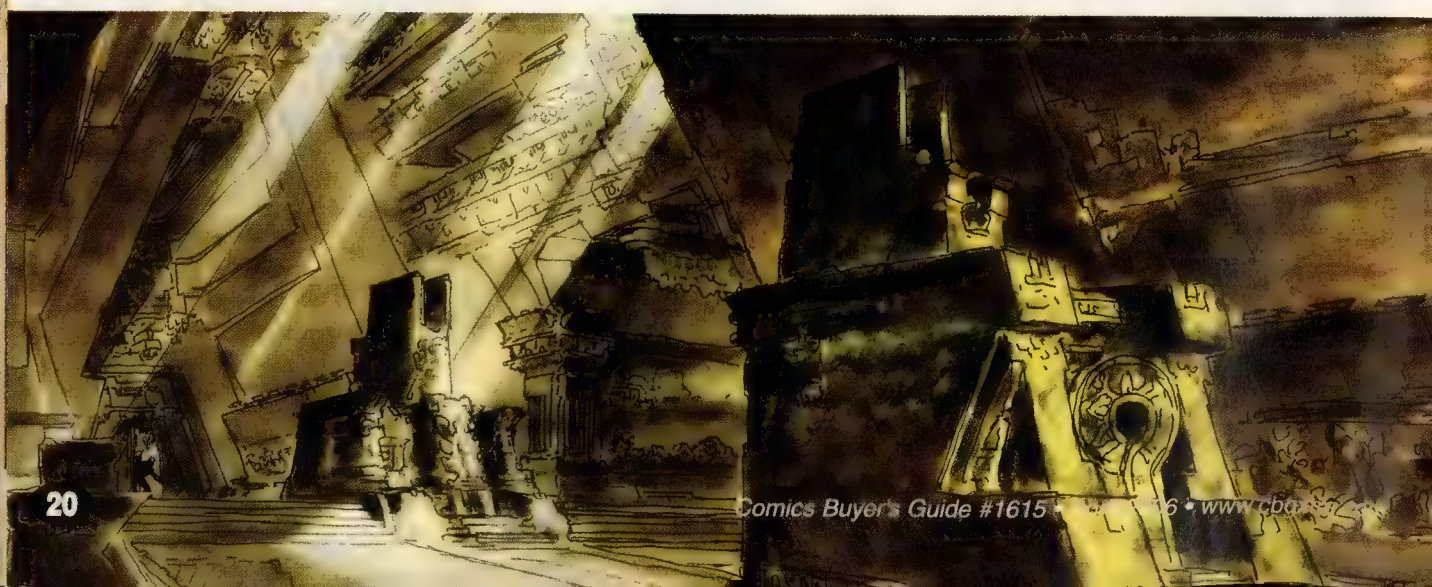
To capture the look of Conan's world, Swordplay secured the work of some of today's premier fantasy artists of the day to work up conceptual art, including Mark Schultz, who has been instrumental in illustrating the new Wandering Star edi-

tions of Howard's original Conan stories, and Mike Kaluta, who is renowned for his swords & sorcery art. "Kaluta was just amazing in the scope and vision he brought, and Schultz brought some amazing designs," Gold said. "We had tons of references, and went through a number of potential designs for the city. As the occupants of the city before the Tlazitlans came from Kosala, the 'southeast Asia,' of the Hyborian Age, we looked at Angkor Wat in addition to many Aztec references, and we eventually nailed down a city that Conan Properties was very excited about. They are very pleased with all the material we generate."

Above, the gate of the Xotalancas. Below, a concept design of the interior of Xuchotl by Michael Kaluta.

Great care was taken in choosing the voice talents — there would be no Austrian accent for this forefather of the Celts. *Conan: Red Nails* has an all-star voice talent cast, including Ron Perlman (*Beauty and the Beast, Blade II, Hellboy*) as Conan the Cimmerian, Cree Summer (*Atlantis: The Lost Empire*) as Valeria of the Red Brotherhood, James Marsden (*X-Men, X-Men 2, Superman Returns*) as Techotl, Clancy Brown (*Highlander, Starship Troopers, SpongeBob SquarePants*) as Olmec of the Techultli, Marg Helgenberger (*China Beach, Species, CSI*) as Tascela the Tlazitlan, and Mark Hamill (*Star Wars, Batman: The Animated Series, Comic Book: The Movie*) as Tolkemec.

Gold, who adapted the screenplay as well as being a producer, continually emphasized how much he and the others working on the movie worked within the original spirit, if not the word of the original story by Howard. "I enjoy reading the pure Howard, and that's where we began the process from, to keep it as faithful to Howard as possible," Gold said. "The different scripts we went through will be available to fans so they can see the process we go through to keep the movies as faithful to the originals as possible. We know Howard, we want to work with Howard's original material, and Conan Properties' goals, like ours, are to keep their franchise as close to the core Howard as possible. Everyone's goal is to maintain the quality and spirit of Howard. I think when the fans see it they will recognize that we've remained true to Conan in a way that no one ever attempted before."



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Swords, sorcery, and... dice?

FANTASY ROLE-PLAYING GAMES IN COMICS

by **JAMES MISHLER**

***The might of the mysterious wizard Grimslade was inspiration for no few characters in the early days of* Dungeons & Dragons.**

Comics. Role-playing games. Entertainment media that have much in common: Both depend on their participants to suspend their disbelief; both depend on the imagination of the participant to fully appreciate the medium; and both take participants to places that exist only in their imagination. Despite the commonality, the two entertainments never seemed to be able to hang out together for long — until recently.

Dammit, Indel, I'm a cleric, not a doctor!

Writer Stephen D. Sullivan told ***CBG***, "When Jeff, Bill, and I took over, the first thing we wanted was a female character, so I came up with Saren, who abruptly joined the group in the second issue. She'd originally had a small intro speech, but Jeff felt there was no space for it, so it became something like, 'No questions now,' about how she'd gotten there. 'No questions!' became something of a buzz phrase around the office for a while after that: 'No questions, dammit!'

"We also had a good time having bad things happen to Indel — who got into trouble in the very first strip, the one we *didn't* do. So we'd dump green slime or something on Indel, and then Saren would say, 'No questions, dammit!'"

A "DUNGEONS & DRAGONS" Adventure!
AFTER ENCOUNTERING A SHAMBLING MOUND, GRIMSLADE, INDEL, AND VALERIUS FIND A ROOM FILLED WITH GREEN SLIME...
LOOK OUT! IT'S DRIPPING!
AGGH!
INDEL!
IT'S EATING MY SWORD!
FORGET THE SWORD, VALERIUS! WE'VE GOT TO SAVE INDEL!
I'LL DRAG HIM FROM THE ROOM!
THIS WILL TAKE CARE OF THE SLIME!
SPLOOSH!
SUDDENLY, A FIGURE STEPS OUT FROM THE SHADOWS!
SAREN!
NO QUESTIONS NOW... HOW'S INDEL?

Fantasy role-playing-games in comics

From the early days of gaming in the '70s, when *Dungeons & Dragons* players swiped images from *Savage Sword of Conan* for their character sketches, to the heyday of *Dungeons & Dragons* comics carrying the DC label and so-called "comics modules" from TSR, to today's gamer-culture comics such as *Knights of the Dinner Table* and *Order of the Stick*, comics and gaming have had a bumpy relationship.

At first, gaming comics were simple Done in One panels that appeared in the "Dragon Mirth" section of *The Dragon*, the house magazine for TSR, publishers of *Dungeons & Dragons*. There, gaming comics first appear, such as the time-honored comic strips J.D Webster's *Fineous Fingers*, David Trampier's *Wormy*, and Phil Foglio's *What's New with Phil and Dixie?* But, like a hatchling dragon, the idea of gaming comics eventually spread its wings and started to explore ...

Comics of games within comics

The first appearance of games in the comic-book medium was a twofold crossover, in that the comics about gaming were actually one-page comic-strip advertisements, placed exclusively in comic books. From August 1981 to September 1982, *Dungeons & Dragons* publisher TSR Hobbies ran two series of ads: one series in general Marvel comics, the other in Marvel's *Epic Illustrated* comics magazine. These ads featured a comic-strip serial covering the adventures of *Dungeons & Dragons* adventurers: the general series with two story arcs over a seven-issue series, the *Epic Illustrated* with two story arcs over a six-issue series. The first four each told one arc (a brief dungeon adventure), while the two or three subsequent were arcs that were never completed. The general ads focused on the adventures of Valerius the fighter, Indel the elf, Saren the cleric, and Grimslade the wizard, while the *Epic Illustrated* stories focused first on Auric the fighter, Tirra the thief, and Khellek the wizard (a name that would reappear in *Dungeons & Dragons* in TSR's line of action figures as the evil wizard Kelek) — and then on Rory Gallan the ranger, Shadrak the halfling thief, and Khellek's nameless apprentice. Both series of strips were drawn by none other than Bill Willingham (*Elementals*, *Fables*, *Robin*), working with Jeff Dee (*Villains & Vigilantes*) and Stephen D. Sullivan (*The Dragon Isles*, *Elektra: The Junior Novel*).

Dungeons & Dragons creator and past-president of TSR Gary Gygax told ***Comics Buyer's Guide***, "I was in charge of TSR advertising in the time period in question.

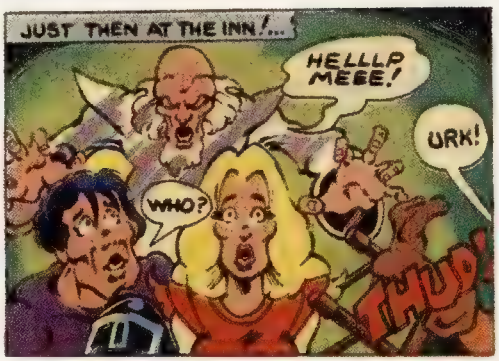
"I was the one who pushed for ads in comic books, but the late Dave W. Dimery, TSR's vice president of advertising at the time, was the one that had the actual layouts done. I very much liked the comic strips, as I thought they would be effective in attracting new players to the *Dungeons & Dragons* game." Dimery, who died in 2004, was also the creator of "Morley the Wizard," a cartoon character derived from TSR's wizard logo that featured prominently in TSR animated trade commercials, advertisements, and catalogs.

Willingham told ***CBG***, "At first, they didn't contact me to draw them. The TSR ad department commissioned the first comic-strip ad from some out-of-house freelancer. It was awful."

Sullivan concurred. "Dimery, his daughter Eileen, or one of his assistants came up with the idea of advertising *Dungeons & Dragons* in comics. It was a natural enough idea and one that some of us in the creative division had been bandying around. However, when they decided to do it, they didn't talk to anyone in-house. Instead, they hired someone out-of-house to create the comics. Maybe Gary or someone had input on the characters and such, but we were not initially involved. The first installment was produced by that agency. When those of us in the company saw it, we said, 'We can do better than that!' and, 'Why didn't they ask someone in-

So how did Valerius know this was the real Saren and not a doppelganger?

Of course, all good* Dungeons & Dragons *players know that real adventures start at the inn... just like the final adventure of Grimslade, Valerius, Saren, and Indel ...



... as began the adventure for Willingham's final* Epic Illustrated *comic strip, which had only just started when the comic strip ad program ended.

house?'"

Willingham said, "When we saw it, Jeff Dee — who was easily the best cartoonist and line-artist working for TSR at that time — was incensed, went to the ad department, and raised hell for them hiring someone who obviously didn't know anything about comics. Jeff was offered the job and he decided to recruit Stephen D. Sullivan to do the script work. Of those of us in the art department, Jeff was definitely the guy to go to. At the time, Jeff was the comic-book-art super-star at TSR. He went to the Joe Kubert School; he co-authored a super-hero-based role-playing game (*Villains & Vigilantes*); and he was generally the better all-around artist. Even though I was on record at the time that I intended to break into drawing comic books someday, the smart money was on Jeff eventually being the one to make it big in the funnybook biz.

"Of course, I was a bit upset not to be asked and probably mentioned it to some of the people in the ad department in one of my trips there. Shortly afterward, the ad department offered me the chance to do a similar type of *Dungeons & Dragons* adventure-story comic-strip ad to run in *Epic Illustrated*, Marvel's glossy anthology magazine similar to *Heavy Metal*. So, while Jeff Dee and Steve Sullivan were doing their adventure strip in the regular Marvel comic books, I was doing my adventure strip in *Epic Illustrated*. Then, during the second of the regular comic-strip ads, Jeff Dee decided to drop out of drawing them, so I took over that strip by finishing Jeff's art on the second one and drawing them entirely by myself on the ones that followed, which Stephen Sullivan continued to script. I also continued to both write and draw (and color) the strips in the *Epic Illustrated* magazine. I recall being quite proud of my work on them at the time, even though I was intimidated to follow Jeff on the one strip.

"Though Steve and Jeff came up with the characters in the comic-book strip, I came up with the characters in the *Epic Illustrated* strip. Steve continued to script the series in the regular comics, and I continued to script the stories in *Epic Illustrated* — but with lots (make that tons) of guidance from the ad department. At that time, the TSR upper mucky-mucks were very concerned about some of the bad press *Dungeons & Dragons* was getting — notably due to James Dallas Egbert. Egbert supposedly disappeared while playing a live version of *Dungeons & Dragons* — it was later discovered he'd just run away from school to see his dad in Texas, but that never made headlines.

A DUNGEONS & DRAGONS® ADVENTURE
OUR STORY: ATTEMPTING TO RESCUE THEIR MENTOR, OUR HEROES ARE CAUGHT BY A SUDDEN AVALANCHE!
EVIL FORCES ARE AT WORK HERE!
SAREN HAS BEEN HURT! WE MUST ACT QUICKLY!!
THIS MAGIC SCROLL MAY PROVIDE US WITH AN ESCAPE!
DIMENSION DOOR!!
WOOOSH!
THE SPELL CARRIES OUR HEROES...
...TO AN ANCIENT CASTLE...
COULD THE END OF THE QUEST LIE HERE?

The wizard did *what*?

Advanced Dungeons & Dragons aficionados known as "rules lawyers," who know the rules of the game inside and out, have often wondered at Grimslade's use of the *dimension door* spell scroll to transport the entire party of four characters in the last installment — since a *dimension door* spell, as any good rules lawyer knows, can only transport the spell-caster himself, not an entire party! Sullivan is finally able to answer the 23-year-old mystery.

"Believe it or not, within TSR, adherence to the rules took a big back seat to storytelling. Gary, for instance, used to just make things up as he went. And it was either Lawrence Schick or Tom Moldvay whose role-playing game advice was simply, 'Have fun — use dice.'"

There you have it: The moral of *Dungeons & Dragons* as told through the comic strips was, simply, to have fun — but remember your dice!

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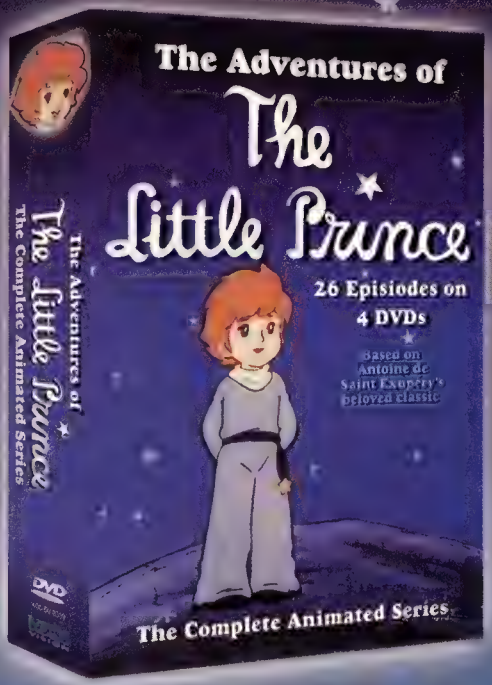
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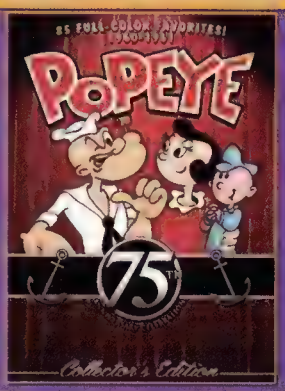

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What was the final fate of Auric the fighter, Tirra the thief, and Khellek the wizard? That tale will never be told...

"There was a lot of talk about *Dungeons & Dragons* being 'of the devil' and driving kids insane and so on. So the ad people were very concerned that no negative things were shown in the strips. We couldn't show anyone fighting, because that would imply it was a violent game. We couldn't show anyone scooping up treasure, because that would imply we're promoting greed. We couldn't show any magic type casting a spell, because sorcery was of the devil. That strictly limited what we could show — which may have been the reason Jeff decided to leave the strip halfway through the second one.

CBGXtra! For a sample of *Dungeons & Dragons* comic-strip ads — and a little something extra special — go to *www.CBGXtra.com*

Basically, that's why the strips tended to end in the last panel with some monster leaping out at our heroes, and then next month it would pick up with something along the lines of, 'Later, after our heroes defeated the crawling scum monster ...' All things considered, they were not only badly illustrated strips, but they were horribly *boring*."

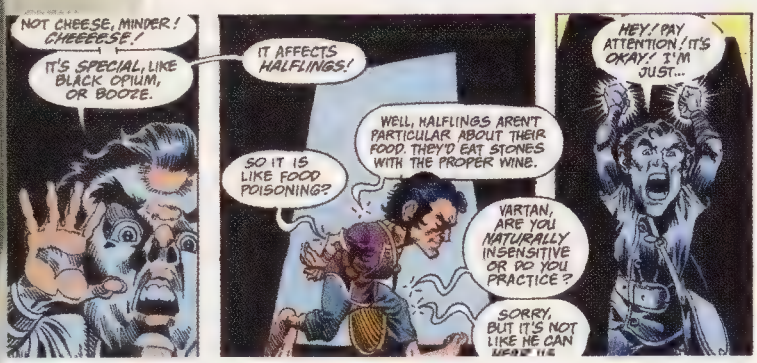
Sullivan added, "And, of course, we had to include that annoying coupon, which kept getting larger and larger, as the series progressed — and kept crowding out our art and story."

Self-deprecation aside, the comics were received well enough by Gygax to consider a full-fledged *Dungeons & Dragons* comic-book series at the time. Willingham said, "Around that same time, Jeff Dee and I worked up a proposal to launch a TSR-published line of comic books based on the various TSR role-playing games. We got a meeting with Gary Gygax, presented our mad scheme, and, during the conversation with Gary, outlined a plan for four regular series: one based on *Dungeons & Dragons*, another based on *Top Secret* (our espionage game), another based on *Star Frontiers* (our science-fiction game), and one more I can't remember. Jeff and I left the meeting with the notion that we would be doing this. Gary would be running the details of our meeting past the money men to see if it was feasible.

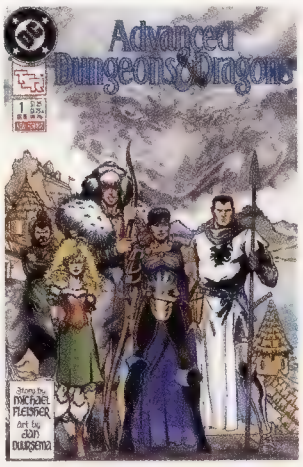
"Later, we heard through one of Gary's assistants that the numbers-crunchers said it couldn't be done — and that was that."

***Jeff Grubb's* Forgotten Realms *comic book often dealt with heavy sujects like addiction... to cheeeese. Yes,* cheeeese.**

The fantasy worlds of TSR in comics


NOT CHEESE, MINDER! CHEEEESE!
IT'S SPECIAL, LIKE BLACK OPIUM, OR BOOZE.
IT AFFECTS HALFLINGS!
WELL, HALFLINGS AREN'T PARTICULAR ABOUT THEIR FOOD. THEY'D EAT STONES WITH THE PROPER WINE.
SO IT IS LIKE FOOD POISONING?
VARTAN, ARE YOU NATURALLY INSENSITIVE OR DO YOU PRACTICE?
SORRY, BUT IT'S NOT LIKE HE CAN
HEY! PAY ATTENTION! IT'S OKAY! I'M JUST...

But a TSR line of comics *was* done several years later, after the new *Dragonlance* setting for *Dungeons & Dragons* changed the company's sales, marketing, and production paradigm. In 1994, *Dragonlance* relaunched the entire concept of what TSR could do with *Dungeons & Dragons* properties, moving the setting out of the game and into the world of novels with the *Dragonlance Chronicles* trilogy by Margaret Weis and Tracy Hickman. The property spawned a whole series of offshoot properties, from the extensive adventure module and novel series to calendars and, indeed, comic books.



The *Dragonlance Saga*, a comic-book adaptation of the *Dragonlance Chronicles* novels, was launched in 1987, adapted by Roy Thomas. This series (of which TSR released only three volumes in 23 months) and an unsuccessful one-shot graphic novel of an unrelated series released the prior year (*Agent 13, The Midnight Avenger*, based on a pulp-*noir* secret agent *Top Secret* role-playing-game property) demonstrated that the bean counters might have been right and that TSR was not cut out to publish comic books. So the company turned to a company that knew comics: DC Comics.

From 1987 to 1992, TSR licensed the comic-book-publication rights to *Advanced Dungeons & Dragons*, as well as the rights to the *Forgotten Realms*, *Dragonlance*, and *Spelljammer* game settings, to DC Comics. DC not only began publishing new adventures in the campaign settings, it also eventually completed the second series of the *Dragonlance Saga*, on hiatus in mid-stride after volume three. (The series was never completed, and *Dragons of Spring Dawning* has yet to be adapted to comics.) While there were several writers on the project, one, Jeff Grubb, had already gained serious comic-book-related credits; he had translated the Marvel comic-book universe into the *Marvel Super Heroes Role-Playing Game* for TSR in 1984. Too, he was, along with Ed Greenwood, the co-creator of the *Forgotten Realms* role-playing-game setting that made its debut in 1987. So he had both his comic-book and game credits well established.

"I actually debuted in comics with *Advanced Dungeons & Dragons* comics #9-12, which was my audition before I got the *Forgotten Realms* books," Grubb told ***CBG***. "Michael Fleisher wrote the first four issues, then Dan Mishkin, then me; then, I moved over to the *Forgotten Realms* books and took Agrivar with me, and Dan took *Advanced Dungeons & Dragons* the rest of the way. Back in the day, Capital City Distribution would print its list of comics. At the

height of the boom, we sold in the range of 80,000 to 90,000, along with such super-hero titles as *Captain America*, *Wonder Woman*, and *Aquaman*: not great, but nothing to sneeze at.

"I always got the idea that the books were popular with the gamers, in particular since we were filling in the look and feel of the characters, as well as the tone of the *Forgotten Realms*. The first good looks at *Forgotten Realms* characters like Khelben Arunson and Mirt showed up in the *Advanced Dungeons & Dragons* comic books. Also, since *Dragonlance* had 'epic fantasy' nailed down, that allowed the *Forgotten Realms* title to be a little bit lighter.

"Response on the creative side was very positive. At one point, the game-design director at TSR, Jim Ward, took the approval copies of one *Forgotten Realms* books I wrote (the 'Head Cheeeese' story in #10) and posted it outside his office for everyone else to read. I felt really good about that. I appreciate the break I got in doing comics. DC liked what I was doing and felt that someone knowledgeable was handling the book, and TSR liked the fact that they got a chance to review the comics scripts before I sent them out. I got to work with some great people — Barbara Kesel, Elliot S! Maggin, and Kim Yale as editors, not to mention Rags Morales — who has worked for years to become a 'sudden hot talent' — as my artist on the bulk of my work on *Forgotten Realms*."

In addition to the *Advanced Dungeons & Dragons* and related fantasy lines, DC also published the 10-issue rule of *Gammarauders* (Jan 89 to Dec 89), loosely based on the *Gamma World* and *Gammarauders* post-apocalyptic role-playing and board games. It was, apparently, a part of TSR's attempt to push non-*Advanced Dungeons & Dragons* TSR properties into the comic-book pipeline.

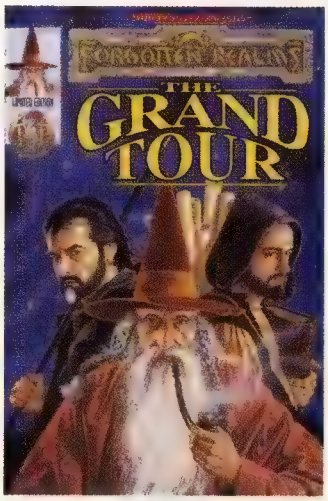
It failed and heralded the beginning of the end for the TSR-DC Comics relationship.

Unto the gaming comics wastelands...

In 1990, unable to get further movement in adding new properties to DC's comics line, TSR started its own comic-book publishing division on the West Coast under the direction of Flint Dille, brother of owner Lorraine Williams. Since DC had the license to produce TSR-property-based comic books, the comics that TSR itself produced were designated as "comic modules," since they not only included comic-book art and stories, but also game materials for use with the games to which the comic books were related. Long and sad story short, because of the license with DC, TSR could not publish comics based on any of its then-existing game properties — so it created new properties for the line of "comics modules."

The five titles TSR created — *13: Assassin*, *Buck Rogers*, *Intruder*, *R.I.P.*, and *Warhawks* — each ran for no more than nine issues and were no longer being published by the end of 1991. The end of 1991 was also the end of the relationship between TSR and DC Comics, since all but one of the DC titles had run its course by December 1991, and that title — *Spelljammer* — finished in February 1992.

After the end of the relationship with DC and the TSR comics modules line, it was three years before further gaming comics made the scene, and, when they did, it was a return to the roots of gaming comics: as an advertisement, again for and with Marvel. *Dragon Strike* was a one-shot published by Marvel in February 1994, written by Jeff Grubb and drawn by Mike Harris and Frank Percy. Designed to introduce readers to the entry-level *Dragon Strike* role-playing game, *Dragon Strike* was, Grubb said, "an odd book, a promotional comic with Marvel. It brewed up, like a summer thunderstorm, to support the *Dragon Strike* game. I have no idea where the deal came from, but it may have been in addition to an advertising buy we did with Marvel. It was very much, 'Hey, Jeff, want to write a comic?' "

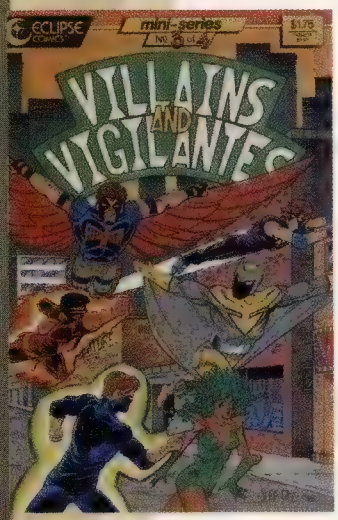


"I brought back the kids from the* Dungeons & Dragons *cartoon as characters in the comic book, in which Presto goes off with Elminster for a fast-paced tour of the Realms," Grubb said.

Two years later, Grubb was back at it briefly again, when, in early 1996, TSR published a small set of promotional comics — continuing the trend in which games in comics were merely a form of advertisement. Each one of the four published comics showcased the character of the campaign setting it was based in — or of *Advanced Dungeons & Dragons* adventure-gaming in general. *Birthright: The Serpent's Eye*, *Dragonlance: Fifth Age*, *Labyrinth of Madness*, and *Forgotten Realms: The Grand Tour* were given away at conventions and through other sources throughout the year. The fifth comic, *Planescape: The Unity of Rings*, was finished but never printed.

Grubb said, "I wrote the *Forgotten Realms* comic book and the *Planescape* comic book. The comics were promotional — given away at conventions and through hobby stores — as opposed to being sold. The *Forgotten Realms* book was a grand tour of all the major plotlines that were going on in the *Forgotten Realms* that year, and I brought back the kids from the *Dungeons & Dragons* cartoon as characters in the comic book, in which Presto goes off with Elminster for a fast-paced tour of the Realms. The *Planescape* book was interesting. I did two plots that just didn't cut the mustard as far as the *Planescape* product group was concerned, so we had a group idea session, and

HE'D MAKE A GREAT APPRENTICE!
HE'S A HARD WORKER.
HE'S REAL SMART!
HE'D BE AN EXCELLENT STUDENT.
HE DOESN'T EAT MUCH!
HE'S ALREADY GOT THE POINTY HAT!
I TAKE IT THAT THESE ARE YOUR FRIENDS?



the basics of the plot took shape there."

The grand tour was, however, the last hurrah, and the promotional comics would be the last published by TSR ...

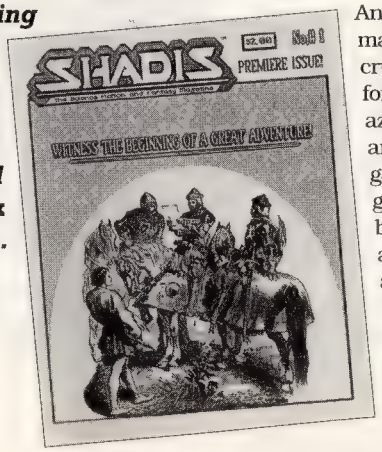
Rise of independent gaming comics

While the mainstream relationship between games and comics languished, a new trend was developing on the fringes, a movement that eventually developed into a whole new genre of comics: the "self-referential" gaming comic book. Modern independent gaming comics focus less on the "in-game" fantasy element of the genre and more on the "out-of-game" social interaction (or more pointedly, the *asocial* interaction) among the players of the games. Whereas the various *Dungeons & Dragons* comics had focused on the heroes that a player of a game might play and the fantasy world those heroes exist in, the new wave of gaming comics focused on the life experiences of the players themselves.

These comics invariably portray the world of gaming and the lives of gamers with a self-referential, tongue-in-cheek attitude. The writers, in effect, are laughing *with* the readers at their own idiosyncrasies, rather than *at* the readers, adding a level of social commiseration to the experience.

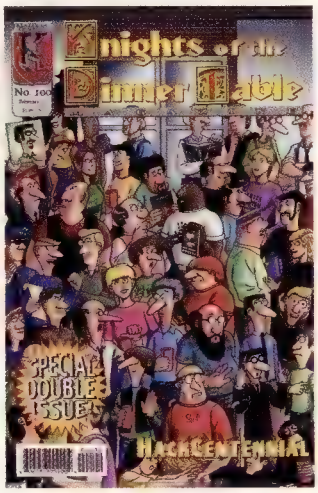
There had, of course, been other attempts to publish comics loosely based on gaming before. Tim Foster's four-issue *Dungeoneers* series (published by Silverwolf, Sep 86 to Dec 86) has distinctive elements of gaming culture and sensibilities. Jeff Dee eventually was published in comics, with his *Villains & Vigilantes* role-playing-game setting spawning the four-issue *Villains & Vigilantes* mini-series comic book published by Eclipse (Dec 86 to Apr 87). And George Vrbanic's self-published one-shot *The Gameweaver and Shad*, for example, was clearly derived from gaming experiences, complete with the Gameweaver "game master" character. *Shad* originated in the pages of *Shadis* magazine, the crucible for two of the major players in independent gaming comics: *Knights of the Dinner Table* and *Dork Tower*.

The Gameweaver and Shad *originated in* Shadis *magazine, the crucible for two of the major players in independent gaming comics:* Knights of the Dinner Table *and* Dork Tower.



And, though *Shadis* may have been the crucible of the form, *Dragon* magazine — the ancient wyrm of gaming where gaming humor began — is where all have ended up appearing as comic strips, at one time or another.

Knights of the Dinner Table — The comic book that truly launched an entire genre of comic books, Jolly Blackburn's *Knights of the Dinner Table* first appeared as a back-up comic strip in March 1990, on the last page of *Shadis* #2, a gaming fanzine (later professional magazine) founded and edited by Blackburn. *Knights of the Dinner Table* details the wacky adventures of B.A., Bob, Dave, Sara, and Brian — gamers through and through — who are rarely seen away from the gaming table. *Knights of the Dinner Table* has the attitude: "Gaming is about life, and life is about gaming, and we play to win — as long as we're rolling dice, that is."



The strip was featured in the pages of *Shadis* until #21, when Blackburn left the magazine and took the comic strip with him. Alderac Entertainment Group, the company Blackburn founded to publish *Shadis*, published the first three issues of the comic book in 1994 and 1995. After he left Alderac, Blackburn self-published *Knights of the Dinner Table* #4 (Nov 95) under his own label, the KoDT Enteractive Facktory. After going through the standard litany of self-publishing issues, he teamed with David S. Kenzer, Brian Jelke, and Steve Johansson of Kenzer & Company, and the writing of the comic book became a group effort, though Blackburn continued to manipulate the actual comic-book art.

Kenzer & Company reprinted #4 (Feb 97) under its own label, and the title continues strongly after more than 109 issues and more than a dozen compilations, making it the longest-running gaming comic book. Spin-offs include *HackMasters of Everknight* (10 issues, May 00 to Sep 01), *Knights of the Dinner Table Illustrated* (41 issues from Jun 00 to Dec 04), and *Knights of the Dinner Table: Everknights* (20 issues, Feb 02 to Nov 04). Monthly comic strips first began appearing in *Dragon* #226 (Feb 96) and also appeared in #227-269, as well as in *Rifter* magazine from Palladium Books. (*www.kenzerco.com*)

Dork Tower — Launched in *Shadis* magazine in January 1997, John Kovalic's *Dork Tower* follows the misadventures of Matt, Igor, Ken, Carson the Muskrat, Gilly the Perky Goth, Kayleigh, and Bill the Shopkeeper — though, unlike *Knights of the Dinner Table*, *Dork Tower* is just as often about the characters' lives generally outside the game, away from the table. *Dork Tower's* take on gamers is: "Sure, we may be gamers, but we still have lives — sort of."

The first issue of the *Dork Tower* comic book was released in July 1998 and has continued

ever since — albeit on an irregular basis, being in theory a bi-monthly though sometimes clocking in as a quarterly. Since #1 (Jul 98) seven years ago, there have only been 32 issues. *Dork Tower* began appearing in comic-strip form in *Dragon* #257 (Mar 99), in *Scrye* #43 (May-Jun 01), and in ***Comics Buyer's Guide*** #1595 (Aug 04) and is ongoing in all three magazines, plus irregular updates of the web comic on the *Dork Tower* website. (*www.dorktower.com*)

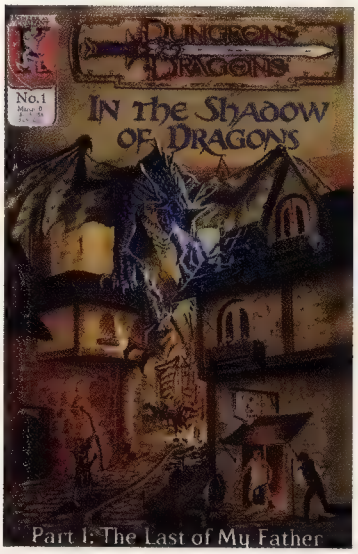
Nodwick — Aaron William's *Nodwick* follows the story of a much-put-upon, overloaded, and large-nosed henchman named Nodwick. Nodwick, henchman for a party of adventurers — Yeagar, the beer-guzzling tavern-smashing fighter; Artax, the spell-lobbing collateral-damage-causing wizard; and Piffany, the sweet, bespectacled, cookie-baking, evil-thumping cleric — serves as the carrier of loot, monster bait, and straight man for the fools for whom he works.

Nodwick and his party often end up taking on classic villains and situations from the "golden days" of Dungeons & Dragons — in appropriately humorous, if not impossible-in-a-game-you-know fashion. *Nodwick* first appeared in *Dragon* #246 (Apr 98), where it continues on a regular basis, while the bimonthly self-titled comic *Nodwick* was introduced in February 2000, published by Dork Storm Press (which also publishes *Dork Tower*). An online *Nodwick* Web comic, with weekly updates, was launched March 29, 2001. Another Aaron Williams comic strip, *Full Frontal Nerdity*, has recently begun a monthly series in the pages of ***Comics Buyer's Guide*** and *Scrye*. (*www.nodwick.com*)

Order of the Stick — Rich Burlew's *Order of the Stick* is perhaps the ultimate evolution of the self-referential role-playing-game-based comic strip: It is about characters in a game referring to the game rules and settings as though they were part and parcel of the physics and history of their world. In other words, it is about fantasy characters in a fantasy world that reference the game system being used by the players of those characters in the real world — the matryoshka doll of gaming comics. *Order of the Stick* began as a Web comic in 2003 as a part of Burlew's game-design website, with the first printed compilations published in 2005. *Order of the Stick* first appeared in monthly printed comic-strip form in *Dragon* #338 and continues monthly in the pages of that magazine, as well as on its general Monday-Wednesday-Friday updates on the website. (*www.giantitp.com*)

Return of the dragon

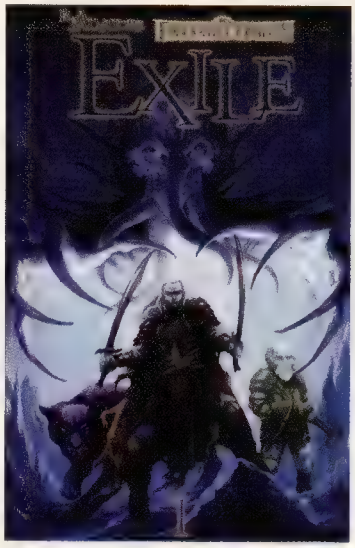
Wizards of the Coast bought TSR in 1997. The initial emphasis was on getting *Advanced Dungeons & Dragons* products flowing through the market again. For most of the prior year no new products had been published, due to TSR's financial difficulties, so comic books were, needless to say, not high on the list of projects. But Wizards of the Coast had dabbled with a line of comic books based on its own *Magic: The Gathering* collectible-card-game property, licensed through Acclaim/Armada (1995 and 1996) and, later, Dark Horse (1998 and 1999). Thus, in August 2000, at the same time Wizards of the Coast relaunched *Dungeons & Dragons* with a new edition (the third edition of *Advanced Dungeons & Dragons*, though the "Advanced" was dropped from the name), another comic-book series was launched.



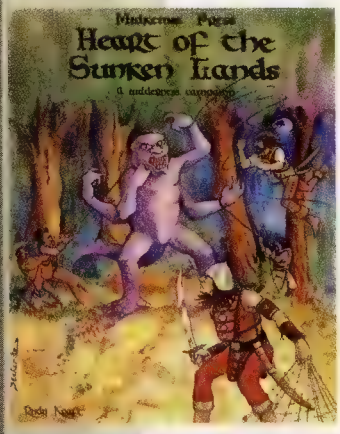
The Forbidden Sands of Anauroch was originally intended as a six-issue series, and the premium hardcover, 52-page comic books were set in *Forgotten Realms*. Only two issues were, however, actually ever published: #1 (Jun 00, written by Alessandro Zeminian and Andrea Verardi, illustrated by Isabella Dalla Vecchia and Michele Rizzardi) and #2 (Aug 00, written by Zeminian and Verardi, illustrated by Sonia Bernabei and Tatiana Mavaracchio). Apparently, the line was not successful; in any case, it was never completed. Wizards of the Coast did not, however, give up on comic books: Like TSR before it, Wizards of the Coast decided to license the rights to publish *Dungeons & Dragons*-based comic books, this time to Kenzer & Company, publisher of the *Knights of the Dinner Table* family of comics.

Kenzer & Company published four series of *Dungeons & Dragons* comic books, ranging from four to eight issues each, from March 2001 to July 2004. These were loosely based on Greyhawk, Gary Gygax' original fantasy-campaign setting, using elements and characteristics of the third edition of *Dungeons & Dragons*.

Near the end of that period, Wizards of the Coast returned to the original methodology of licensing the *Dungeons & Dragons* property for comic books — by licensing existing settings, characters, and storylines. The first new *Dragonlance* comic-book series in more than a decade — *Dragonlance: The Legend of Huma* — was published by Devil's Due and Dabel Brothers Productions in January 2004.



Devil's Due has continued with the license, including a new edition of the *Dragonlance Chronicles: Dragons of Autumn Twilight*, as well as the first comic-book adaptation of the wildly popular Drizzt Do'Urden or "Dark Elf" trilogy of novels — *Homeland*, *Exile*, and *Sojourn* — written by R.A. Salvatore. The Devil's Due releases have found more success than the earlier Kenzer & Company series, since they appeal, not only to fans of



the *Dungeons & Dragons* game, but also to the wider circle of fans of the *Dungeons & Dragons* fiction lines.

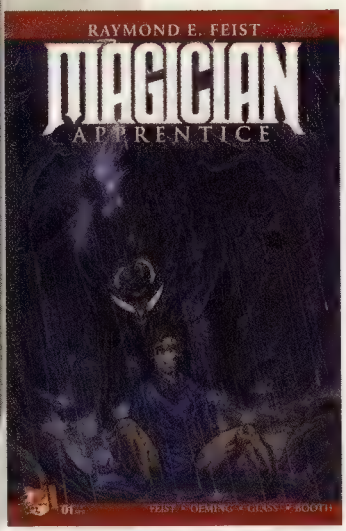
Dabel Brothers Productions is no longer involved with the *Dragonlance* line but has taken on a different game-related license — Raymond Feist's Riftwar Saga. The decades-spanning Riftwar Saga first began as part of a fantasy role-playing-game setting published by Midkemia Press and Chaosium in the late 1970s and early 1980s. Midkemia Press released several adventure modules and sourcebooks set in the lands of the Kingdom, though set 800 years after the events depicted in the later novels. Midkemia published three city sourcebooks — *Carse*, *Jonril: Gateway to the Sunken Lands*, and *Tulan of the Isles* — the adventure modules *The Black Tower* and *Heart of the Sunken Lands*, and the generic sourcebook *Cities*.

Chaosium, the original publisher of *Runequest*, later republished *Cities*, *Carse*, and *Tulan of the Isles*, after Feist's first novel in the Riftwar saga, *Magician*, was released in 1982. Today, these are all collector's items, especially the early Midkemia Press editions.

Dabel Brothers, which in 2005 published *The Wood Boy* (a comic book based on an original Feist story set during the time of *Magician*) will publish the comic-book adaptation of *Magician: Apprentice*, the first novel in the series. (*Magician* was broken up into two separate novels, *Magician: Apprentice* and *Magician: Master*, several years after first publication.) Michael Avon Oeming (*Powers*, *Red Sonja*, *Thor, Hammer of the Gods*) and Bryan Glass (*Negative Burn*) are adapting the script for the comic-book series, with Brett Booth (*Thundercats: Dogs of War*, *The Burning Man*) on pencils.

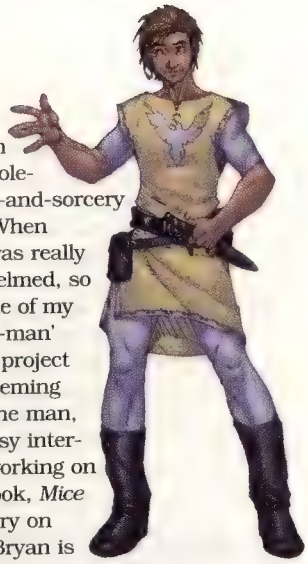
Oeming told CBG, "Both Bryan and I had played Dungeons & Dragons in our youth and met during a role-playing game. Those were great days, when we had time for such things ... *sigh* ..."

Oeming told ***CBG***, "Both Bryan and I had played *Dungeons & Dragons* in our youth and met during a role-playing game. Those were great days, when we had time for such things ... sigh ..."



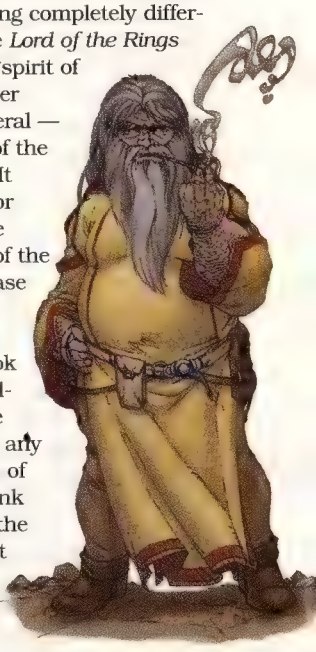
Glass said, "Both Mike and I were gamers. In fact, that is how we met in 1990, through a role-playing game with Adam Hughes. I was first introduced to *Dungeons & Dragons* in high school and continued to play role-playing games in one form or another through 1992 — *Dungeons & Dragons*, *Advanced Dungeons & Dragons*, *Star Frontiers*, *Thieves' World*, *Marvel Super Heroes*, and the last system I gamed in was *Star Wars*. As both a player and Dungeon Master, my experiences were nearly always positive and proved a fertile environment to experiment in a wide variety of creative storytelling approaches. But I was unaware of the role-playing-game origins of Midkemia until this interview."

Magician: Apprentice, then, seems like a perfect fit, with both writers having extensive role-playing-game *and* swords-and-sorcery comic-book experience. "When Dabel Brothers called, I was really flattered but a bit overwhelmed, so I asked if I could bring one of my co-writers on as my 'wing-man' because of the size of the project and my own schedule," Oeming said. "I knew Glass was the man, due to our common fantasy interests — we were already working on our own fantasy comic book, *Mice Templar*. We wrote the story on that series together, but Bryan is full on writing the final script and I am doing the art. I checked out the Dabel Brothers — looked into what they had published before and spoke with some people who worked with them — and, once I saw Brett Booth was the artist, I was on for sure. They're great guys."



The first comic book in the series will establish the feel and look for the entire series, which, though Dabel Brothers are currently only publishing *Magician: Apprentice*, with luck will continue on through at least *Magician: Master*, *Silverthorn*, and *A Darkness at Sethanon*. So the first issue of the first series is important to establish a potential extended line of adaptations.

Oeming said, "Basically, we are doing the book exactly as it is paced. The rule is to be true to the adaptation first, so that fans won't hunt us down and kill us. Originally, I had in mind a lot of changes just due to the language and pacing of the comic being completely different from a novel. Unlike the *Lord of the Rings* movies, which followed the 'spirit of the book' and made for better movies than if they were literal — we are following the 'letter of the book,' if that makes sense. It might be strange at times for people who haven't read the book yet, but the fan base of the comic will still be the fan base of the novels, so their concerns come before the concerns of a typical comic-book fan. The up-side is the hard-core fan will be pleased; the down-side is there won't be any surprises for them in terms of telling the story — but I think people will fall in love with the characters enough that that won't matter. The characters are, after all, what the novel is really built on."



CBGXtra! More on *Magician: Apprentice*, including further details on the adaptation with Oeming and Glass, and other gaming comics appears at *www.CBGXtra.com*.

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DC DOES STAMPS

2006 U.S. issues feature super-heroes, Disney characters, and kid favorites

Two stamps for Superman feature art by Curt Swan and Sheldon Moldoff (left), and the cover of **Superman** *(1st series) #11 (Jul 41), with art by Fred Ray.*

The two stamps showing Green Lantern feature the art of Neal Adams from **Green Lantern** *#76 (left) and the cover of* **Green Lantern** *#4 (Feb 61) by Gil Kane and Joe Giella (right).*

Amazon Beauty Wonder Woman is represented in this set with the art of Ross Andru and Mike Esposito (left) and by George Pérez on the cover of **Wonder Woman** *#22 (2nd series, Nov 88).*

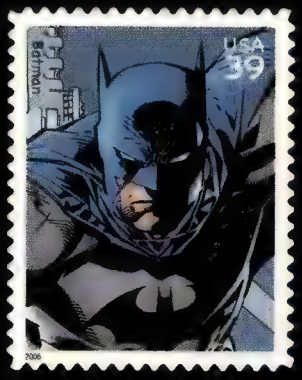
Green Arrow is represented by two very different styles. At left is a depiction of the archer by Jack Kirby and Mike Royer. At right, **Green Arrow** *#2 (Sep 02) features art by Matt Wagner.*

The United States Postal Service recently announced its 2006 commemorative stamp program. Of interest to *CBG* readers is a 20-stamp sheetlet featuring 10 DC super-heroes, along with 10 reproductions of specific DC comic-book covers. Although some of these characters have appeared on the stamps of other countries, none have appeared until now on U.S. stamps except Superman. (He was featured on a stamp in a special Celebrate the Century sheetlet released in 1998 marking the 1930s, when The Man of Steel was created.) At that time, DC participated by producing 10 *Super-Hero Stamp Albums* with DC characters talking about the stamps tied to each decade.

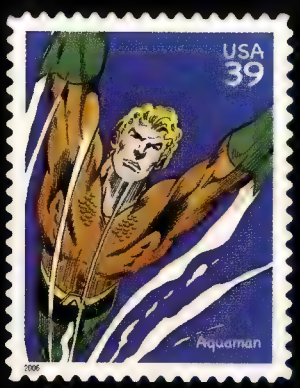
Other commemorative issues announced for 2006 include the Art of Disney (four designs) and a pane featuring eight popular young-readers' book characters, including Maizie, Curious George, and The Very Hungry Caterpiller.

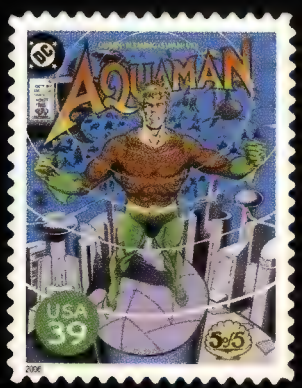
— Wayne Youngblood

Kryptonian Supergirl is depicted by Curt Swan and Stan Kaye (left) and by Rich Buckler and Dick Giordano (right) on the cover of **The Daring New Adventures of Supergirl** *#1 (Nov 82).*



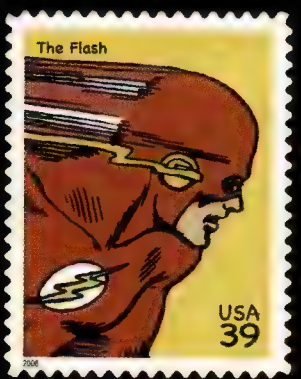
Gotham City's Dark Knight, Batman, is represented by the art of Jim Lee and Scott Williams (left) and by creator Bob Kane (right) on the cover of **Batman** *#1 (Spr 40).*



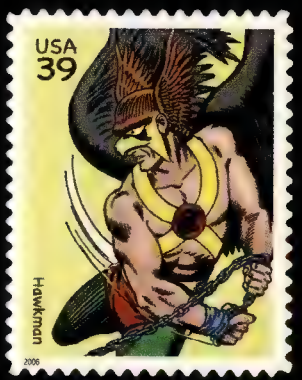


Atlantean super-hero Aquaman is found on these stamps, with art by Jim Aparo (left) and Curt Swan and Al Vey (right) from the cover of **Aquaman** *#5 (Oct 89).*

Flexible hero Plastic Man is depicted by Dick Giordano (left) and by Jack Cole (right) from the cover of **Plastic Man** *#4 (Sum 46).*



Stamps showing the Scarlet Speedster feature the art of Carmine Infantino and Murphy Anderson (left) and Carmine Infantino and Joe Giella (right) from the cover of **The Flash** *#111 (Mar 60).*



Hawkman is represented by Murphy Anderson (left) and Joe Kubert (right) from the cover of **The Brave and the Bold** *#36 (Jul 61).*

The art of popular children's books is featured on the eight stamps shown at left (released Jan. 10). They depict The Very Hungry Caterpillar by Eric Carle, Wilbur by Garth Williams, Fox in Socks by Theodor Geisel (Dr. Seuss), Maisy by Lucy Cousins, Where the Wild Things Are by Maurice Sendak, Curious George by Margret and H.A. Rey, Olivia by Ian Falconer, and Frederick by Leo Lionni. Two of the stamps, the Very Hungry Caterpillar and Maisy, will be released jointly with Great Britain with similar stamps.

The art of Disney also will be found on 39c U.S. stamp issues in 2006. At right is a block of four different designs featuring popular characters (clockwise) Mickey and Minnie Mouse, Cinderella and the Prince, Beauty and the Beast and Lady and The Tramp.

It's time once again for CBG's annual Fan Awards, where you, the fans, pick your favorites of the past year.

For the 24th annual presentation (and after numerous requests), we've initiated a nominating ballot. Between now and Feb. 28, go to *http://surveys.krause.com/?id=294* or through the posted link at *www.cbgxtra.com* and tell us your favorites from 2005 in 12 categories: Favorite Editor, Writer, Penciller, Inker, Colorist, Letterer, Artist, Comic-Book Story (arc or individual issue), Comic Book, Original Graphic Novel or Album (no TPB collections), Character, and Publishing Company.

We'll tabulate the results and have a final ballot available in early March. A list of the nominees will appear in *CBG* #1618.

Remember, as always, only one set of votes per person. If you vote more than once, *all* your votes will be thrown out. And, only material with a 2005 publication date is eligible for consideration.

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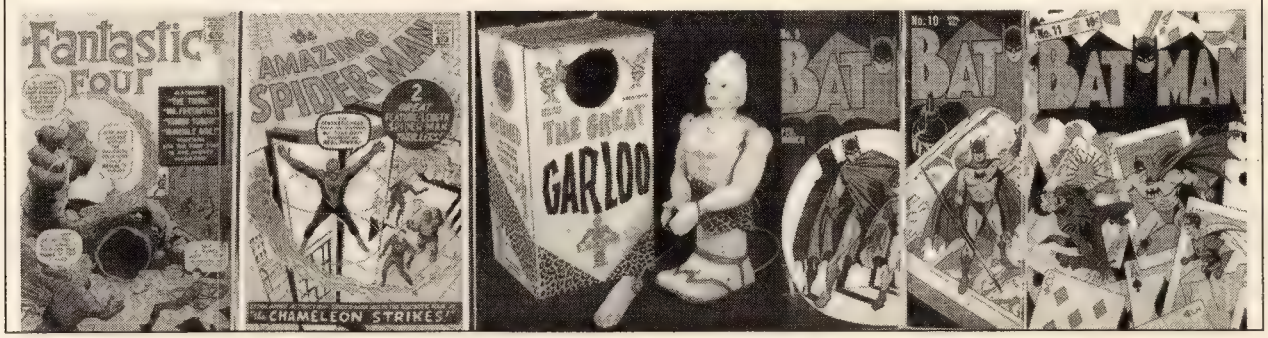


The Blurbs!

by **RAY SIDMAN**

Ellis making old New Universe new again

During a recent conference call, veteran comics writer Warren Ellis and Marvel Comics announced his next project, *newuniversal*, an ongoing title that will reinvent the eight titles from Marvel's 20 year old New Universe imprint. However, Ellis will write *newuniversal* as if the '80s series had never been published. The title is due to launch in late summer 2006.

Marvel said it would also reissue the old New Universe titles in trade collections. The titles were *Codename: Spitfire* (originally *Spitfire and the Troubleshooters*); *D.P.7*; *Justice*; *Kickers, Inc.*; *Mark Hazzard: Merc*; *Nightmask*; *Psi-Force*; and *Star Brand*.

A couple of months prior to the title's launch, Marvel will release five new one-shots marking the 20th anniversary of the imprint. Editor Mark Paniccia described those issues as being along the lines of "tales of the New Universe" material. *D.P.7*, *Psi-Force*, *Star Brand*, and two others will be featured, with the other three former New Universe series — including *Kickers, Inc.* — also receiving the anniversary treatment, but as guest appearances in other comics, not in the one-shot format.

Images ©2005 Marvel Characters Inc.

Transformers galore in 2006

IDW Publishing will follow up its *The Transformers* #0, released in October to sales of more than 100,000, with *The Transformers* #1 in January from writer Simon Furman and illustrator E.J. Su.

In February, IDW will launch another series, the four issue *Transformers: Beast Wars*, also written by Furman with art by Don Figueroa. Also that month, IDW will release *Transformers: G1*, a reissue of the Dreamwave storyline.

In March, fans can read reprints of classic Transformers comics in *Transformers: Generations* #1. The first issue contains a story by Bob Budiansky, William Johnson, and Kyle Baker from the 1980s, with a cover by Ashley Wood. Nick Roche will draw a variant cover. This monthly series will be priced at $1.99 per issue.

The three other series will run 32 pages and sell for $2.99 each.

IDW Editor in Chief Chris Ryall said the publisher has additional Transformers plans in the works for the year.

Judge drops four charges against retailer

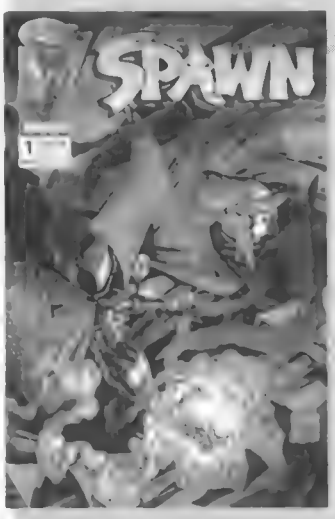
The Comic Book Legal Defense Fund (CBLDF) has reported that, at a pretrial hearing on Dec. 1 in Rome, Ga., Judge F. Larry Salmon dismissed two felony counts as well as two of five misdemeanor charges against comics retailer Gordon Lee, who had been arrested after a minor picked up a comic book showing an illustrated rendition of a nude Pablo Picasso. The three remaining misdemeanor counts were also argued at the hearing but have yet to be ruled on.

The dropped charges were two felony counts of Distribution of Material Containing Nudity or Sexual Conduct and two misdemeanor counts of Distribution of Harmful to Minors Material. Charges yet to be ruled upon are misdemeanor counts of Distribution to Minors Material.

The CBLDF has worked on this case since January and recently held two rounds of eBay auctions to help pay for Lee's legal fees.

Hine pushing *Spawn* toward Apocalypse

For more than 150 issues, Todd McFarlane's *Spawn* has been heading toward many things, but perhaps the largest event looming over the series has been the ultimate battle between Heaven and Hell.



Now, it looks as if the battle is about to take place. Longtime comics writer David Hine has begun scripting *Spawn* with #150. He spoke to **CBG** about taking on the character and what is in store for the series now and down the road.

"The plan is to tighten up the whole plot structure. We really know where each issue is going, up to 20 issues ahead." He discussed the digressions the series has taken. "It's been going down a lot of side roads, leaving a lot of loose ends hanging. However, we'll speed things along, get the plot moving again."

This includes working toward The Apocalypse, about which Hine observed, "We're basically going to go right for The Apocalypse. I think we'll definitely have it by #200. It won't happen overnight, but you'll see a gradual buildup. If The Apocalypse happens by #200, that will be a far more rapid 'gradual buildup' than the series has seen thus far."

Given the pace at which the series has addressed the Heaven vs. Hell face off, why the push now? "Because I think that's always been the point. Spawn is there to initially raise the dead for Hell to lead the battle against Heaven, the final conflict, but the final conflict has always been headed off."

While he's at it, Hine said he expects the series to answer such longstanding questions as who Spawn really is, what all the demons represent, and what happened to both God and Satan, who have been absent from the story recently.

Images ©2005 Image Comics

Harris gives *Conan* fans uncovered female on limited variant cover

Cover artist Tony Harris began his arrival on Dark Horse's *Conan* monthly series with a bang, causing chatter in the online comics community (and, likely, the offline comics community, as well). Harris' tenure as ongoing cover artist on the title began with #24 (Jan 06), and fans got a view of the *original* version of that cover in *Conan and the Demons of Khitai* #3, which included a preview pane of the upcoming cover — featuring full-frontal female nudity — in that issue's letters page.

The "dressed" version of *Conan* #24

Perhaps more notable: the nude image will be a variant cover available exclusively through Diamond Dateline, and with a limited production of 4,000. It will be black bagged, and if orders run higher than the print run, they will be allocated. All other copies of #24 will feature the "dressed" version of the cover (seen at left).

Dark Horse Publicist Lee Dawson spoke to **CBG** about both covers. He said Dark Horse has received "only a couple" retailer complaints, one of whom was a foreign retailer trying to get the books through customs.

Nonetheless, Dark Horse has opted to send *Demons of Khitai* #3 back to press with a dressed version of the preview image. Dawson said this will help European retailers who didn't receive the issue due to customs problems, and stateside retailers wishing to exchange the nude-versions for clean ones. The second printing will also have a different *Conan* logo. Instead of the red ink seen on the first-printing #3, it will be black with a thin green key line.

As for the decision to run the image at all, Dawson said Editor Scott Allie "decided to run the image as an opportunity for fans to see what (at the time) was going to be an unused alternate cover. We honestly did not expect controversy as the Conan titles often feature scantily clad women, are graphically violent, and are clearly not for younger audiences. Additionally, the image was not presented in any sort of sexual context."

Image ©2005 Dark Horse Comics

Cartoonists join pens for "Black Ink Monday"

Editorial cartoonists nationwide joined for "Black Ink Monday" on Dec. 12 to protest layoffs of editorial cartoonists and the elimination of their jobs throughout the newspaper industry. On that day, dozens of editorial cartoonists united, "unleashing their biting commentary on the current state of affairs in the news paper business, with a specific emphasis on corporate downsizing," said organizers at the Association of American Editorial Cartoonists.

The organizers include AAEC President Clay Bennett of the *Christian Science Monitor*, AAEC President-Elect Rob Rogers of the *Pittsburgh Post-Gazette*, Bruce Plante of the *Chattanooga Times Free Press*, and news editor J.P. Trostle.

According to the organizers, the number of editorial cartoonists employed by daily papers dropped by half in the last two decades, and recent cuts have included award winning and popular cartoonists

DC unveils "One Year Later" titles

DC Comics has unveiled its "One Year Later" ongoing titles, which will take effect in the "jump month" immediately following the final issue of *Infinite Crisis*, #7, next March. At that time, the main DC universe will leap ahead one year.

The titles and their creative teams are:

Action Comics #837
writers Geoff Johns and Kurt Busiek
artist Pete Woods

Aquaman: Sword of Atlantis #40
writer Kurt Busiek
artist Butch Guice

Batman #651
writer James Robinson
artists Don Kramer and Keith Champagne

Birds of Prey #92
writer Gail Simone
artists Paulo Siqueira and Robin Riggs

Blood of The Demon #13
writers John Byrne and Will Pfeifer
artists Byrne and Dan Green

Catwoman #53
writer Will Pfeifer
artists David Lopez and Alvaro Lopez

Detective Comics #817
writer James Robinson
artists Leonard Kirk and Andy Clarke

Firestorm: The Nuclear Man #23
writer Stuart Moore
artists Jamal Igle and Keith Champagne

Green Arrow #60
writer Judd Winick
artists Scott McDaniel and Andy Owens

Green Lantern #10
writer Geoff Johns
artists Ivan Reis and Marc Campos

Hawkgirl #50
writer Walter Simonson
artist Howard Chaykin

JSA #83
writer Paul Levitz
artists Rags Morales, Dave Meikis, and Luke Ross

JSA Classified #10
writer Stuart Moore
artists Paul Gulacy and Jimmy Palmiotti

Manhunter #20
writer Marc Andreyko
artists Javier Pina and Fernando Blanco

Nightwing #118
writer Bruce Jones
artist Joe Dodd

Outsiders #34
writer Judd Winick
artists Matthew Clark and Art Thibert

Robin #148
writer Adam Beechen
artist Karl Kerschl

Supergirl #7
writer Greg Rucka
artist Ian Churchill

Supergirl and The Legion of the Super-Heroes #16
writer Mark Waid
artists Barry Kitson and Mick Gray

Superman #650
writers Geoff Johns and Kurt Busiek
artist Pete Woods

Teen Titans #34
writer Geoff Johns
artists Tony Daniel and Sandra Hope

Images © 2005 DC Comics

Phantom Jack goes "Nowhere"

Creator Mike San Giacomo has announced that his *Phantom Jack* series will wind down starting in January with a final three issues, *Phantom Jack: The Nowhere Man Agenda*. The series marks the return of protagonist Jack Baxter's "evil other," the Nowhere Man.

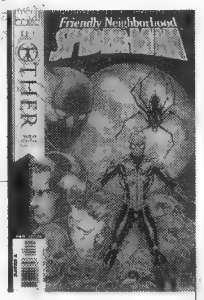
Phantom Jack first hit the comics scene three years ago and in that time has been at three comics publishers, starting with Marvel's Epic line, then Image, and finally Speakeasy Comics.

San Giacomo said, "While there are still many more Phantom Jack stories to tell, and even more about cast members Madison Blue, Wolf Bigelow, and Peter St. John, it's time to bring the story to a close."

Image © 2005 Image Comics

Databank

New comics sales for November 2005



Diamond sales
Top comics *ordered* by retailers

Comics shops ordered more than **6.47 million comic books** from **Diamond Comic Distributors** in November, the same as in the same month in 2004, which had one less shipping weeks. Those comics were worth **$19.37 million**, up 3% from the same month in 2004.

Adding **all** comics, trade paperbacks, and magazines sold by Diamond, the total grows to **$32.28 million**, up 12% from the same month in 2004.

Orders shown below are **estimates:**

	Comic Book	Price	Publisher	Orders
1	Infinite Crisis #2	$3.99	DC	207,600
2	All Star Superman #1	$2.99	DC	170,800
3	House of M #8	$2.99	Marvel	135,500
4	New Avengers #13	$2.50	Marvel	126,100
5	Supergirl #3	$2.99	DC	100,000
6	X-Men Deadly Genesis #1	$3.99	Marvel	97,900
7	Decimation House of M Day After	$3.99	Marvel	96,700
8	Green Lantern #5	$2.99	DC	92,300
9	Wolverine #36	$2.50	Marvel	86,000
10	Uncanny X-Men #466	$2.50	Marvel	82,800
11	JLA #122	$2.50	DC	80,900
12	Amazing Spider-Man #526	$2.50	Marvel	79,700
13	X-Men #177	$2.50	Marvel	78,400
14	Ultimate Spider-Man #86	$2.50	Marvel	76,900
15	X-Men #178	$2.50	Marvel	76,200
16	Friendly Neighborhood Spider-Man #2	$2.99	Marvel	74,800
17	Ultimate Spider-Man #85	$2.50	Marvel	74,300
18	Ultimate X-Men #65	$2.50	Marvel	74,300
19	Ultimate Fantastic Four #25	$2.50	Marvel	70,000
20	Superman #223	$2.50	DC	69,700
21	Batman #647	$2.50	DC	69,700
22	Teen Titans #29	$2.50	DC	69,600
23	Marvel Knights Spider-Man #20	$2.99	Marvel	64,700
24	Young Avengers #9	$2.99	Marvel	63,200
25	Ghost Rider #3	$2.99	Marvel	62,900
26	Spider-Man House of M #5	$2.99	Marvel	60,900
27	New Excalibur #1	$2.99	Marvel	58,300
28	New X-Men #20	$2.99	Marvel	53,100
29	JSA #79	$2.50	DC	52,800
30	Generation M #1	$2.99	Marvel	51,500
31	Wonder Woman #223	$2.50	DC	49,300
32	Sentry #3	$2.99	Marvel	47,900
33	Fantastic Four #532	$2.99	Marvel	47,800
34	JSA Classified #5	$2.50	DC	47,400
35	Flash #228	$2.50	DC	45,900
36	Captain America #12	$2.99	Marvel	45,000
37	Outsiders #30	$2.50	DC	44,700
38	Action Comics #833	$2.50	DC	44,600
39	Daredevil #79	$2.99	Marvel	44,200
40	JLA Classified #14	$2.99	DC	43,500
41	Adventures of Superman #646	$2.50	DC	43,200
42	Red Sonja #3	$2.99	Dynamic	41,900
43	Incredible Hulk #88	$2.99	Marvel	41,100
44	Incredible Hulk #89	$2.99	Marvel	39,600
45	Detective Comics #813	$2.50	DC	38,300
46	Nightwing #114	$2.50	DC	36,400
47	Batman & Monster Men #1	$2.99	DC	36,200
48	Punisher #27	$2.99	Marvel	36,100
49	Books of Doom #1	$2.99	Marvel	34,400
50	Seven Soldiers Zatanna #4	$2.99	DC	34,400

Source: *Diamond Comic Distributors, Comics & Games Retailer magazine*

The HEAT-meter
Top comics *sold* by retailers

Whereas the list on the left represents what comic books retailers **ordered and received**, the rankings below represent what retailers **said they sold**, in reports to ***CBG***. While not as exact as order data, this ranking shows those titles that are performing better in shops than their orders would indicate. **Marvel's *Friendly Neighborhood Spider-Man* #2,** for example, came in 16th in orders for the month, but 4th in actual retailer sales.

Some titles listed below actually shipped the previous month but were still being reported as strong sellers.

1	Infinite Crisis	26	Jonah Hex
2	House of M	27	Justice
3	All Star Superman	28	New X-Men
4	Friendly Neighborhood Spider-Man	29	Seven Soldiers: Bulleteer
5	JLA	30	Generation M
6	New Avengers	31	Young Avengers
7	Supergirl	32	S. Soldiers: Frankenstein
8	Green Lantern	33	Wonder Woman
9	X-Men: Deadly Genesis	34	JSA Classified
10	Decimation	35	Action Comics
11	MK: Spider Man	36	JLA Classified
12	Uncanny X-Men	37	Seven Soldiers: Zatanna
13	X-Men	38	Detective Comics
14	Superman	39	Ultimate Fantastic Four
15	Ghost Rider	40	Green Lantern Corps: Recharge
16	Teen Titans	41	Batman: LotDK
17	Amazing Spider-Man	42	Fables
18	JSA	43	Red Sonja
19	Ultimate Spider-Man	44	Batman: Gotham Knights
20	Wolverine	45	Flash
21	All Star Batman & Robin	46	Captain America
22	New Excalibur	47	Outsiders
23	Spider-Man: House of M	48	Black Panther
24	Ultimate X-Men	49	Green Arrow
25	Batman	50	Marvel Team-Up

Source: *Comics & Games Retailer magazine*

The scoreboard
Publisher market shares

The first two tables below break down retailer orders for the Top 300 comics sold by Diamond, exclusive of trade paperbacks.

The table on the right represents the share of all publications Diamond sold, capturing comics not in the Top 300, trade paperbacks, and magazines (whether or not they contain comics).

Share of Top 300 Comics (in units)		Share of Top 300 Comics (in dollars)		Share of ALL publications (in dollars)	
Publisher	Share	Publisher	Share	Publisher	Share
Marvel	47.59%	Marvel	47.26%	Marvel	36.83%
DC	38.64%	DC	37.38%	DC	33.36%
Image	3.16%	Image	3.30%	Dark Horse	4.54%
Dark Horse	2.95%	Dark Horse	3.13%	Image	4.02%
Dynamic	1.63%	Dynamic	1.84%	Tokyopop	2.89%
Devil's Due	1.38%	Devil's Due	1.70%	Viz	2.39%
Archie	0.61%	IDW	0.79%	Wizard	2.11%
IDW	0.59%	Gemstone	0.64%	Dynamic	1.38%
Avatar	0.49%	Avatar	0.63%	Devil's Due	1.08%
Bongo	0.39%	Archie	0.47%	IDW	1.02%

Source: *Diamond Comic Distributors, Comics & Games Retailer magazine*

For more on industry sales trends, visit the **Knowledge Base** forum at
www.cbgxtra.com

COMICS IN YOUR FUTURE

Comics shipping information is taken from publisher and distributor solicitations and updates and is as accurate as possible at presstime. Items marked with a ✪ have been rescheduled from an earlier list.

ON SALE IN FEBRUARY 2006

Archie

"System Reboot" ends in *Sonic the Hedgehog* **#159,** scheduled to ship Feb. 22 for $2.25.

FEB. 1
Betty & Veronica Digest #163, $2.39
Jughead's Double Digest #119, $3.59
Sabrina Vol. 2 #73, $2.25

FEB. 8
Archie Digest #223, $2.39
Betty & Veronica #215, $2.25
Jughead #171, $2.25
Sonic X #5, $2.25

FEB. 15
Archie & Friends #98, $2.25
Betty & Veronica Double Digest #140, $3.59

FEB. 22
Sonic the Hedgehog #159, $2.25
Tales From Riverdale Digest #9, $2.39

360EP INC.
Advent Rising: Rock the Planet #4 Rockfight, $2.25
Advent Rising: Rock the Planet #5 Purple Reign, $2.25

AARDVARK-VANAHEIM/WIN-MILL PRO
Following Cerebus #7, $3.95

ABOUT COMICS
Welcome To Heaven, Dr. Franklin One-Shot, $2.95

ABSTRACT STUDIOS
Strangers In Paradise #80, $2.95

AC
Femforce #135, $6.95
Fighting Yank: Better Read Than Dead TP, $24.95
Golden Age Greats: Adv Heroes Sp Vol. 1 TP, $29.95
Golden Age Science Fiction Treasury Vol. 1 TP, $29.95

AEON
Keif Llama: Xenotech #5, $2.95

AFTER HOURS
7 Days To Fame #3, $3.99

ALIAS
10th Muse Vol. 2 #11, $3.50
Atomik Mike #1, $3.50
Hammer Kid #0, $3.50
Hyperactives #1, $3.50
Legend of Isis #10, $3.50
Lullaby #5, $3.50
Odyssey: Absolute Power One-Shot, $4.99
Tempest One-Shot, $3.50
Twinblades: Killing Words #2, $3.50
Victoria's Secret Service #3, $3.50
Yenny #6, $3.50

ALTERNATIVE COMICS
Magic Whistle #10, $11.95

AMERICANIME PRODUCTIONS
Honor of the Damned #2, $3.50

ANARCHY STUDIOS/HARRIS COMICS
Vampirella Morrison & Millar Coll. TP, $24.95

ANIME WORKS PUBLICATIONS
Baron Gong Battle Vol. 5 GN, $9.99
Eiken Vol. 3 GN, $9.99
Samurai Man Vol. 3 GN, $9.99

ANTARCTIC PRESS
Alice In Wonderland #1, $3.50
Duel #2, $3.50
Gold Digger #72, $2.99
Gold Digger Color Remix #2, $2.99
NHS Hawaii Pkt Manga Vol. 1 TP, $12.95
Ninja High School #136, $2.99
Oz: The Manga-Epilogue, $2.99
Twilight X: War #3, $2.99

APE ENTERTAINMENT
Go-Go Gorilla & Jungle Crew Winter Fun Sp, $3.50
Sullengray #3, $3.50

ARCANA STUDIO
Paradox #3, $2.95

ARCHAIA STUDIOS PRESS
Mouse Guard #1, $3.50
Robotika #2, $3.95

ASPEN MLT INC
Aspen Swimsuit Special #1, $2.99
Fathom #7, $2.99

ATLANTIS STUDIOS
Paula Peril #1, $2.95

AVATAR PRESS INC
Escape of the Living Dead #5, (four covers $3.99; spec. ed. $9.99)
Friday the 13th: Jason Vs Jason X #1, (four covers $3.99; spec. ed. $14.99)
Friday the 13th: Jason Vs Jason X #2, (four covers $3.99; spec. ed. $14.99)
Lady Death: Lost Souls #2, (five covers $3.99; spec. ed. $9.99)
Warren Ellis' Black Gas #2, (four covers $3.99)

BANG! ENTERTAINMENT
Kami Tora Doujin #2, $4.95

BASEMENT COMICS / AMRYL ENTERTAINMENT
Captain Bluebush #1, $2.95
Cavewoman: Reloaded #2, $3.95
Robin Screwso #1, $2.95

BEYOND STARLIGHT
Tales of Midnight Vol. 2 #1, $2.95

BLACK LIBRARY
Warhammer 40000: Xenology TP, $29.99

DARK HORSE COMICS

Conan marks its 25th issue with the Cimmerian with a sword facing the hordes of Zamora. The issue is scheduled to ship Feb. 15.

FEB. 1
Eden: It's An Endless World Vol. 2, $12.95
Hellboy: Makoma #1, $2.99
Star Wars: Knights of the Old Republic 25-Cent Flip Book, $0.25
Trigun Maximum Vol. 8: Silent Run, $9.95

FEB. 8
Blade of the Immortal #110, $2.99
Goon Vol. 4: My Virtue & Grim Consequences, $16.95
Little Lulu: Vol. 8 Late For School, $9.95
Oh My Goddess! Vol. 2, $10,95
Predator: Forever Midnight Novel, $6.99
Scary Book Vol. 1: Shadows, $14.95

FEB. 15
Blade of the Immortal Vol. 15: Trickster, $16.95
***Conan* #25, $2.99**
Goon #16, $2.99

FEB. 22
Art of Usagi Yojimbo, $29.95
Kong, the 8th Wonder World Movie Adaptation #3, $3.99
Nexus Archives Vol. 2 HC, $49.95
Perhapanauts #4, $2.99
Space Pinchy: The Pinch of the Illegal Brain Intrusion, $3.99
Star Wars: Empire Vol. 5, $14.95
Star Wars: Knights of the Old Republic #2, $2.99
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SLAYING OUR DRAGONS

Every time the comics hobby rescues itself, it finds a new way to get into trouble. Can we anticipate the next one?

by **JOHN JACKSON MILLER**

"I've seen this business die three times. I'm standing here at the edge of the cave waiting for the resurrection."

— Will Eisner
Comic-Con International: San Diego, 1997

I heard Will make this reference more than once. What I can't remember is *which* three of the times the industry died he was talking about. Probably a bad thing for the hobby!

Given the context of the above speech, one "death" might have been that decade's seven-year comics recession. (Oh, let's not mince words. It was a crash.) The rise of the Comics Code and the collapse of comics publishing in the 1950s is another likely bet.

And that leaves still more to pick from. The 1970s, when the dynamic nearly collapsed under inflation, a broken sales model, and ad-infested products. Underground comics had their own crisis in 1973. Then, there's the late 1980s, when the black-and-white comics gold rush put major distributors out of business.

Perhaps there are more; it blends together after a while. Denis Kitchen speculated Will might have meant the Comics Code, the late 1950s before Marvel "joined" the Silver Age, and the underground crash. "I think it was a combination of fact and a good quote that always got a chuckle," Denis said. "It boiled down to 'Don't worry, kid, it'll be all right.'"

"It'll be all right." And it usually has been. So far, anyway.

I started thinking more about the hobby's "down times" this spring, when we were compiling the "Battle of the Ages" debate that ran in #1608. Don't worry — I'm not getting into *that* again! But I noticed that I identified the good times not by their events, but in contrast to specific *bad* times: the near-death experiences. I couldn't put a Bronze Age in the 1970s because it was a hard time to be a collector. I couldn't reconcile any number of good works with the negative conditions overall.

And that led to another thought: These "good times," these Ages, were *comebacks*. And more than that: They resolved the specific crisis previously facing the hobby. We figured it out. We innovated. We found the focus. We made things "all right."

In the 1930s, the challenge was one of simple viability, as in: Will people buy this stuff? And looking at sales of those earliest comics suggests it was, indeed, an open question. Check the *Famous Funnies* circulation figures in your ***Standard Catalog of Comic Books***: Right from the first reports in January 1937, they're going down. Strip reprints weren't going to be enough. So we innovated with new material — and, thanks to *Action* and *Detective* and all the others, we had a Golden Age.

The challenge facing the Silver Age was a collapse in readership across all demographics in the shadow of TV and the Comics Code. Publishers and creators answered by making interesting super-hero comics, thus circling the wagons around one key demographic: adolescent males. And by the end, comics were finally working free from the Code's shackles.

The challenge of the late 1970s was similar: A collapse in readership due to a failing newsstand-distribution system and awful inflation. We could well say that 1980s super-hero creators met the challenge by producing super-hero comics that those in the key demographic would seek out, outside the newsstand, in comics shops — and would pay more for.

The 1990s threw us the same two challenges again, in a sense. The economic model for the product was again out of whack with reader expectations: too much gimmick-laden cost for too little quality entertainment. And distribution was again in crisis: Apart from the in-hobby Distribution Wars, the newsstand had finally and completely ceased to function as the entry level for new readers.

Again, we reached inside and found something. The comics shop had begotten the limited series form — which begot the trade paperback, a format priced and designed for racking in the "new newsstand": the bookstore market. And publishers focused less on the package and more on the goods, stabilizing single-issue prices and delivering better stories.

Back from the brink. And back to it, and from it again. One wonders why we keep going back! Sure, all businesses have cycles — but what makes our hobby such a drama queen?

The irresistible attraction of the brink. Often, it's the very answer to the previous challenge that leads us straight to success — and on into the next ditch. Long before "every revolution carries within it the seeds of its own destruction" came to be associated with *Dune*, Benjamin Franklin spoke of ancient republics, "which, having been formed with seeds of their own dissolution, now no longer exist." And we can find a trace of that here.

New and interesting material was the Golden Age's answer to its challenge. But, as readers grew older and creators worked to continue to interest them, we got the crime and horror comics that set off the forces of censorship.

Producing good super-hero comics was part of the Silver Age's answer to *its* challenge. But putting all the creative energy into comics for teen-age males cost us just about every other genre: Westerns, romance, and kids' comics dropped like flies throughout the 1970s. That narrowed the sales appeal of comics on the newsstands, which, in turn, made the financial picture for publishers worse.

And the wonderful new system of distributors and comics shops that came to the rescue next brought its *own* problems. The ease with which new firms could reach readers gave us the ***700 new comics a month*** we saw in 1993, *far* more than the existing talent pool could competently produce. And, since the shops selling the new comics were *also* selling

The "ages" we've all talked so much about are really *comebacks.*

Somehow, comics came back from the bad times, often by answering whatever challenge caused the previous decline.

Oddly, the solution to the previous down time seems to play a role in causing the next one!

We slay our dragons, all right. Then we seem to fall on our own swords!

Is it just us?

Let's take a quick course in "comparative hobby anatomy" and find out...

back issues, it was a small step to turn brand-new comics into instant collectibles. Enter cover gimmicks, speculation, and other elements that wouldn't have been as prevalent, were we back in that 1970s distribution model. The direct market that saved us also allowed us to get into a new kind of trouble.

We slay our dragons, all right. Then, we seem to fall on our own swords! Is it just us?

We're not so special. I haven't mentioned it in ***CBG***, but I'm no longer in the comics and games division at F+W. As editorial director for Collectibles and for Special Projects, the last few months have found me consulting on magazines, databases, and websites for antiques, movie memorabilia, classic cars, paper money — even postcards. And, once you get past the differences in terminology, you soon see how many aspects collecting hobbies share.

Not *all*, certainly: Comics, coins, and cars are only *secondarily* collectibles, for example, where their primary uses are wholly different. (You can't drive a coin, read a car, or spend a comic book!) But the "ecosystems" are similar enough that the hobbies "infect" each other with regularity. Slabbing started in coins, went to sportscards, then comics, and now is in toys. Shiny cover gimmicks were inspired by sportscards. Comics aren't "minted," so guess where we got *that* term. Firms like Heritage and Bags Unlimited straddle many hobbies at once, playing off the common needs of each while catering to the particular differences.

For our part, comics have shipped the ongoing storyline back to collectible card games and role-playing games. Our Free Comic Book Day directly inspired a National Trading Card Day in sports. And statistical analyses of online auctions in other fields is advancing into ground already broken by comics.

There's something else other hobbies do, too: Every so often, they go into the tank. So I began looking at how other hobbies lost their ways — and recovered. Were the problems of their own making, or did they come from outside? Did solutions to past crises create new ones? And were the collectors themselves required to change their expectations?

Dragon #1: The Glutmonster. The clearest memories of any down time come from the **sportscard** collectors — since they're still *in* it (though perhaps, near the end of it).

Before 1981, Topps (of Topps Comics and, today, WizKids) was the only producer of new sports cards. That's when a judge broke Topps' monopoly, and, suddenly — shades of the 1968 proliferation of Marvel titles or the birth of the direct market — more could play. From eight brands across all sports in 1988, when the secondary market took cards to seemingly (and sometimes literally) college-fund status, the bodies who license the cards took every buck possible over the next 15 years. According to Rocky Landsverk, editorial director of F+W's sports division, sportscard brand quantities exceeded *200* in the year 2000!

With higher pack prices and 400-500 cards per year for star players in baseball and football, collectors left the hobby in droves, he said. "Three-quarters of the companies making cards a decade ago are gone, as are 80% of what was 5,000 card stores, some of that attributable to eBay." New-card revenues have dropped an astounding *14* straight years, from $1.2 billion in 1991 to an anticipated $250 million for 2005. (That's about where comics bottomed out, five years ago; we're up to $350 million just in the direct market today.)

The collapse provided a lesson in supply and demand and taught licensing bodies how delicate a hobby can be when it comes to supply. "In 2006, licensors will be trying a 'less is more' philosophy," he said. Only Topps and Upper Deck will produce baseball cards, for example; all told, about half of 2005's brands will be trashed. And the category is, for the first time, spending significant money to promote itself, with national TV ads scheduled for 2006. Card companies are contractually obligated to market to children and promote the hobby in outside channels.

The changes were too long in coming but may help bring back collectors frustrated by the glut, he said.

Moral for comics: *Diversity is good — but hobbyists can only buy so much.*

Dragon #2: The Carpetbagger. Philately, also known as the **stamp** hobby, has been going for about 150 years — and as far back as the 1890s, some hobbyists have held forth on its impending extinction. "Be it 1896 or 2006, the complaints are the same," said Fred Baumann, former senior editor of *Stamp Collector*. "'Young people aren't getting into the pastime.' 'Greedy post offices release too many unnecessary issues.' 'The cost is too high.' 'The quality is too low.' 'New thrills (be they stereo-opticons or Xboxes) will squeeze it out.'"

But the dragon that had the hottest breath seared the hobby in the 1980s. Its name, a familiar one to comics fans: speculation. A colossal inflation-driven run-up of stamp values by speculators in the 1970s was followed by the collapse of values, as inflation came under control during the Reagan years.

Outsiders who'd bought overpriced stuff for full catalog value at the top of the market were appalled when they were offered half or two-thirds of what they'd paid for their "investments," Baumann said. "Most took what they could get, bailed, and badmouthed the hobby they'd never been a part of. In part as a result of this, general U.S. stamp values today are about where they were in 1978 (though well-known rarities and early items in the best condition available continue to break records)."

When the carpetbaggers go, sustaining the

hobby are the collectors who are its mainstay. "Most start as youngsters at the trashbasket end of the hobby, soaking used stamps off discarded envelopes (or buying them, for pennies a pound) and organizing them in albums," he said. As adults, they introduce their children, and the cycle begins anew.

Moral for comics: *Don't confuse attracting new money with attracting new* ***people****.*

Dragon #3: NextBigThing-o-saurus. A hobby similarly prone to the speculative bug is **toys** — and no period exposed the craziness for the general public more than the big Beanie Babies boom of the mid-1990s. That coincided with runs on action figures, as manufacturers began licensing every property under the sun looking for the next big thing.

"The mid-1990s was filled with investors who hoarded goods and tried to predict what would be the next big collectible," said Tom Bartsch, editor of *Toy Shop*. "After a few robust years, the speculators started to get out of the hobby, flooding the market. And people realized the Beanies were, well, Beanies, and those prices dropped like a rock. Numerous companies banking on these investment pieces died out, leaving a core group of collectors."

The market has corrected itself to a point, Bartsch said. "What we have now are dedicated collectors and manufacturers that know they can't ride every semi-popular movie or TV show to riches. In the end, the hobby has realized that more is not always better," Bartsch said. "If you produce a quality product, it will succeed. You don't need to create a bonanza, because it will die an ugly death."

Moral for comics: *Why cast about for the next big thing when you can focus on making the* ***current*** *thing bigger — and better?*

Dragon #4: The TechnoBeast. To see how outside changes can affect a hobby, look to **vinyl records**. Now, I would've thought vinyl would've been in trouble back in the 1980s, when cassettes and CDs came along — though I would pick up the EP (extended-play) singles for the variant cover art and songs. Turns out, though, that the boom times for vinyl were the same as for comics: the early 1990s, according to Cathy Bernardy, associate editor of *Goldmine*. In that time, such bands as Pearl Jam continued to release new albums on vinyl a week earlier than the CD/tape — thus continuing to both feed the supply of new LPs and remind people that they existed.

But the CD soon hurt vinyl's mass-market appeal, she said. "After chain stores stopped carrying LPs and 45s, the public at large mistakenly thought that vinyl was gone and not being made any more." There was a point at which 45s were almost nonexistent.

Things changed only when suppliers realized that — even with the 24K gold compact discs aimed at collectors — vinyl, as an audiophile item, was not going away. The vinyl album isn't the 8-track or the cassette tape: Not only are there sound issues that make it a different experience from a digital recording, but there's visual and tactile appeal attached to the sleeves that you never really get from tapes and jewelboxes with their tiny art.

Now, she said, niche labels are serving the market by making collector's vinyl editions of records and 45s — and some artists who got their start earlier are supporting it, as well. "The recent Bruce Springsteen LP came out with a 45 on one of three colors of vinyl randomly inserted into copies." Every effort reminds consumers of this medium — one so vulnerable to people defecting to digital — that there's more that they're missing.

It's something to remember next time you hear someone posturing that scanned comics online capture more than a fraction of the aspects that make comics special.

Moral for comics: *Comics are about more than the stories. They're a broader experience.*

Dragon #5: The Clubhouse Monster. While things are improving for die-cast model cars, the dark days are now for hobbyists into **plastic model kits**. "The Golden Age for plastic kits occurred in the 1960s," said Merry Dudley, editor of *Toy Cars & Models*. "Since then, the market has steadily declined. There was a slight recovery during the mid-1990s, when Revell and Monogram merged — collectors and even the manufacturers were optimistic. But the recovery never happened."

The problem? No new blood is coming into model-kit building these days, and efforts by manufacturers to introduce kids to model building have been spotty and poorly received, she said. Beyond the other things competing for kids' attention, there's a problem with the existing hobbyists themselves: The old school refuses to accept new students.

We've all seen graying hobbies get grayer by putting up walls against the new. In this case, there's been resistance by fans of the traditional models (remember accidentally tearing all those decals?) to the predecorated and snap-together kits, which assemble without glue. With the latter, parents don't have to supervise their kids to make sure they don't sniff the glue — and collectors don't have to spend years learning to paint.

Older modelers used to sneer at these kits, But times are finally changing, she said. "They've realized that the hobby is in bad shape, and, if Revell can sell a bunch of snap kits, they might have a little money left over to put into tooling up a new model kit or reissuing an old kit with updated parts, decals, *etc.* I guess we're learning how to be more tolerant in the kit-building hobby."

Moral for comics: *Cling to the old hard enough, and we might choke the life out of it.*

eBay surely changed comics collecting, but it didn't change *comics*.

Vinyl records is a prime example of how technology has not only changed how collectors collect, but what they collect.

In comics, our next dragon might be a goose.

(Not Gus. Not gold enough...)

Dragon #6: The Hobgoblin of Little Perspective. When it comes to a hobby with a history, **coins** is the gold standard, pun intended. Dating back to Renaissance Italy, when the nobles sought to surround themselves with the glory of ancient Rome, coin collecting has always existed in some shape or another — and not simply because, well, it's money. "There has always been an innate desire to keep coins," said David Harper, editor of *Numismatic News*. (Just ask Scrooge McDuck!)

As such, it's seen more speculative runs, shifts in popularity, and booms and busts than younger hobbies can imagine. Before the first traditional comic book hit the stands, one dealer had bought up the *entire* mintage of the 1931-S cent. The hobby had its mainstream moment when Whitman (of Whitman Comics — and it's still around!) mass-marketed Pennyboards, which gave Depression-era folks both a parlor game and a way to save money. A multi-year boom peaked in 1964 and busted. Silver and gold boomed in the 1970s and busted in the 1980s. Silver dollars boomed in the 1980s, peaked in 1989, and bottomed out in 1995 — and are going up again. And so on.

As such, few familiar with the hobby expect *any* trend to be permanent — though that is often the downfall of those who get caught in the busts. "At some point, prices will get ahead of themselves and we will experience the next downturn," Harper said. But the basics remain. "The collecting impulse is ongoing. It can't be stamped out or manipulated, but during peak periods it has the element of a bar fight. People who aren't involved can't help but watch and maybe buy a periodical or two to tell them what really happened."

Moral for comics: *If you take the long view, the "silly season" is just one more page in the calendar. Wait for the leaves to turn and start thinking about how to rebuild things better.*

Lessons. There will always be *outside* factors that are out of any hobby's control. John Adams-Graf, editor of *Military Trader*, comes from a hobby that has little control over supply. "There will be no HMMWVs released," he said, "so, when soldiers get nostalgic for their service days, they won't be able to buy their old favorite workhorse the way GIs did with Jeeps after WWII, Korea, and Vietnam. We don't know *how* to curtail that trend." And few battlefield "trophies" are coming back legally.

If it isn't the Pentagon, it's Silicon Valley. At least with records, the music goes on; Baumann says some philatelists fear that there simply won't *be* new stamps one day.

Comics have been affected by everything from Washington to Wall Street to the paper mills that brought you those $3 prices you enjoy so much. But our greatest dragons always seem to come from inside.

So what's the next dragon coming for comics? People have suggested all manner of external threats, from online reading to a fatal round of paper price increases. My concern, however, is for something *within*, following that seeds-of-the-previous-revolution theme. Trade paperbacks helped bring comics out of just the shops and back into the mainstream market — in an evergreen package that changed the financial model for publishers. But, as I've written here before (in ***CBG*** #1595 and #1613), this gilded bird is most assuredly mortal.

Here's how it happens: Readers step up their "grazing" of first issues, skipping the later ones to wait for the trade. Some, citing needs for luxury items like gasoline, forego first issues entirely and in favor of online previews. Publishers respond by crafting stories more and more for trades, treating issues not as chapters, but as random 20-odd-page installments, released without text or letters pages.

Low single-issue orders force smaller publishers to cancel their later issues — what would have been chapters four, five, or six of the trades. Without revenues funding or deadlines forcing the progress of the work, stories are left unfinished and uncollected.

At the larger publishers, orders on lower- and even middle-tier titles force a rethinking of TPB plans. Since the financial model for a done-all-at-once graphic novel is worse than for a collection, there's little impulse to back risky projects — and less reason to join the rest of the fiction publishing world in offering advances to fund the production of what may be a year-long work for an artist. Increasingly, *only* the franchise characters and properties are considered, since, if the majority of sales are going to be in the bookstore market, name recognition is the only thing that matters.

And suddenly it's 2015, and the only TPBs that *aren't* based on flagship characters or media properties are ones collecting material from the 20th century, when comic books were still around to subsidize the work. Comics have become a niche of general fiction publishing — the publishers, themselves, now ancillary divisions of existing bibliomammoths. The direct-market shops, well, they're just bookstores with comics. And maybe cappuccino.

Be on guard. When a trade is canceled — when an indie series goes unfinished — when a major publisher's line seems topheavy with series about franchise characters — begin to wonder. The TPB slew our last dragon. But it can grow scales, too, if we let it.

Publishers and readers both know what they have to do to prevent it.

Writer of *Star Wars: Knights of the Old Republic* and the *CBG Standard Catalog of Comic Books, Fourth Edition*, **JOHN JACKSON MILLER** can be contacted at *www.cbgxtra.com, ohso@krause.com,* and *www.farawaypress.com!*

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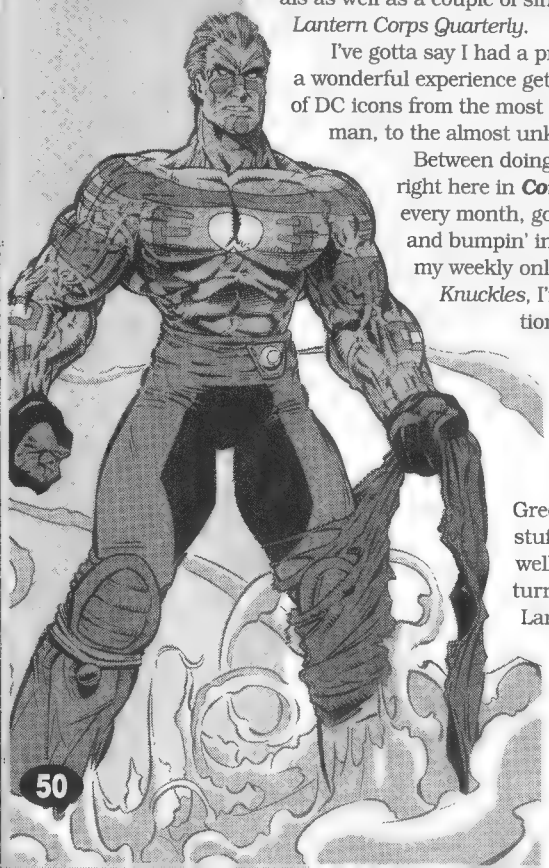
Guy Gardner by comics' "real man"

Behind the cape and the curtain

by **BEAU SMITH**

For those of you who don't know, I used to write DC's *Guy Gardner: Warrior*; I was on the series for a little more than two years. I started on #20 (May 94) and rode with it until the series came to an end with #44 (Jul 96). I did two annuals as well as a couple of single stories in *Green Lantern Corps Quarterly*.

I've gotta say I had a pretty good time. It was a wonderful experience getting to play with loads of DC icons from the most popular, like Superman, to the almost unknown, like Tiger Man.



Between doing *"Dottin' the Eyes"* right here in ***Comics Buyer's Guide*** every month, going to conventions and bumpin' into readers in bars, to my weekly online column *Busted Knuckles*, I'm always asked questions about my time on *Guy Gardner: Warrior*. In the last few months, those questions have really increased because of the return of the Green Lantern Corps, the stuff in *Infinite Crisis* as well as Guy Gardner's return to being a Green Lantern.

I thought that I'd take this month's *Dottin' the Eyes* and give you a little look-see into what it was like back then and being in the thick of the change as well as my time on *Guy Gardner: Warrior*. Lucky for me, I keep a daily log/journal of all the stuff I do and never throw anything away.

Back in 1994, Kevin Dooley was the editor on *Guy Gardner: Warrior*. Eddie Berganza was his assistant. I had known Kevin for a long time; we had broken into the comic-book business around the same time. The same with Eddie; I met him when he was still making copies for *Starlog* magazine. My other longtime amigo, Chuck Dixon, had been writing the last few issues of *Guy Gardner*. Chuck was writing about 90 books at the time. He quit *Guy Gardner: Warrior* when they fired artist Joe Staton and didn't tell Chuck. Ya see, Joe was the reason that Chuck signed on for the book in the first place. Chuck had always wanted to work with Joe.

Before Chuck left the building, he suggested that I be brought on as the new writer. He felt I could jump into the saddle pretty easily with the plans they had for Guy. Kevin and Eddie wanted a little *"tougher"* Guy Gardner and knew of my past, so it was an easy call for 'em. Kevin had hired me a few months before that for a *Green Lantern Corps Quarterly* story where I created an early Green Lantern called "Probert The Bad One." They wanted that kinda feel for the new direction that Guy was gonna take.

I said, *"Sign me up,"* in a pretty quick fashion. I was even more excited to find out I was gonna be working with artist Mitch Byrd. I had been a longtime fan of Mitch's work going back to his days of

All images © 2005 DC

doing *Cat & Mouse* for Silverline Comics.

DC had told me that it was changing everything about the Green Lantern Corps. I was to be a part of its deconstruction. When they got through, all Green Lanterns were gonna be changed or dead. They had made up their minds, and that was the canvas I was given to paint on. When I say I was thrown into the middle of "Emerald Fallout," I mean I was right smack dab in the eye of the hurricane.

I called Mitch up, and we went over how *Guy Gardner* #20 (my first issue) was gonna be. I told him that I wanted this issue to be big. If this was gonna be our new place, then I wanted to start things off with a barroom brawl. Mitch was right with me. We mixed like two lifetime criminals on a five-state crime spree.

We opened #20 with something DC readers had never seen before. Wonder Woman getting the snot knocked out of her. This wasn't just the regular bad-guy haymaker being thrown. This was three-on-one brutality. Eddie was a little leery about how DC would like this. Here I was, first day on the job, and I was doing things to DC icons that had never been done before. Somehow, it slipped past the DC radar and got printed as is — along with Martian Manhunter getting fried, Captain Atom receiving an atomic implosion, plus more of Wonder Woman getting beaten like a rented mule. Did I mention that Kilowog got killed?

I figured that, if they were gonna ax this book for the low sales it had at the time (around 16,000 estimated), then I was gonna make my stand remembered. I was right about the Wonder Woman beat down. The readers were pretty shocked. There were lots of letters written to DC. Thing is they weren't complaining. Most all commented that they were glad to see the kid gloves taken off. For too long other writers had held the door open for Wonder Woman, and her hands were always clean. For someone who was supposed to be one of the greatest warriors ever, she never really got into a dirty fight. That had changed.

The readers said that the violence and brutality of that issue gave more impact to the fact that Hal Jordan had turned bad and gone south. I'm glad the readers got it. That was part of *"Last Stand Plan."*

I've always believed that super-powers are secondary. They aren't the reason readers come back every month. Sure, it's bread on the sandwich, but it's the meat the readers look for. I wanted to make Guy Gardner the meat of the sandwich. Before, this Guy was always known as the "one-punch-Batman-joke" from *Justice League*. He was defined by that one frat-boy moment that every kid in the '80s grew up remembering. It was time for that to change.

Part of my quest as a writer with Guy Gardner was to give him character and more layers than just the "jerk" suit that everyone else wanted to put him in. I looked over Guy's past history and it was pretty much a mess. He had more personality changes than a Jim Carrey movie. That roller-coaster ride had to come to a stop.

One thing that I got out of all Guy's changes was that he always seemed to be looking for something. I wanted to use his acting like a jerk and a moron as his defensive wall for not knowing how to ask for help. The old Guy didn't feel that was manly, so he pushed people away. Don't get me wrong: He wanted to help the weak and right wrongs, but he didn't always go about it in the right way.

Guy had always wanted to be a leader but he always came across more as a dictator. His people skills were lacking. The guy had a crummy childhood but he knew he couldn't blame everything that was wrong on that. I tried to take all those true feelings that Guy had and make them rise to the surface.

In *Guy Gardner: Warrior* #20 I started by having Guy be the only one of the band of heroes who knew what had to be done. None of them believed him at first. After all, it was Guy Gardner, the jerk.

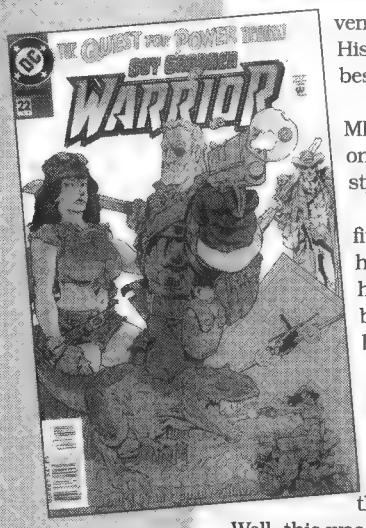
Here Guy was arguing his case with heroes like Martian Manhunter, Wonder Woman, and a pack of other DC heroes. You'd think they would turn to one of the icons for the commands. It was there I planted my first seed.

I had Wonder Woman stand up for Guy. If she was an icon, then I was gonna have her act like one. A smart one. I had her being smart enough to see past Guy's jerkish ways and know what lay beneath that bark. She showed Guy respect: something that he needed but would be hard-pressed to admit. Page 10 of that issue is one of my proudest moments in all the time I've worked for DC. It's where Guy goes to thank Wonder Woman. In two panels you can see the exchange of respect without a whole lot being said.

During the next few issues, Guy was running around with no real set powers. He had the Warrior suit, but I wanted to shed that as soon as possible. I never was much of one for Iron Man gadgets. The plan that Mitch and I had was that, when this whole thing was over, Guy would have no powers. We had plans to make him a modern-day adventurer. One that would combine all the pulp attractions of an Indiana Jones-Rocketeer-Shadow-John Wayne kinda character. In #22 and #23 we got to do that.

It was in those two issues where we introduced Buck Wargo and The Monster Hunters, my version of Doc Savage and his crew. My Doc Savage was Buck Wargo, a modern-day cowboy quadrillionaire. Buck was a scientist, adventurer, fighter, in-

Page 10 of *Guy Gardner* #20 is one of my proudest moments in all the time I've worked for DC.



ventor, doctor, and jack-of-all-trades. His group of Monster Hunters was the best of the best in their fields.

• Joey Hong was top in his class at MIT. Computer expert, Ph.D. in paleontology, and a master of several styles of mixed martial arts

• Rita Muldoon. Ph.D. in zoology, fitness champion, former cheerleader, high-tech weapons inventor, and highly trained in hand-to-hand combat by her dad, former heavyweight boxing champ "Iron" Mike Muldoon.

• Desmond Farr was also known as Tiger Man. I had brought this character back from an old '60s DC comic of my youth called *My Greatest Adventure*. There was an issue that had the Tiger Man of Burma. Well, this was that guy! He was also old money and almost as rich as Buck.

• Veronna was Queen of the Nabba, a jungle female warrior tribe. She was tall, tan, and ready to be bad. She was a blast to write, because she was innocent to the modern ways of America and the outside world. She was a link to Guy's past and his quest to get new super-powers. She also had a telepathic link to Guy.

Speaking of super-powers, DC really fought Mitch and me on Guy not having any powers. They said the book wouldn't sell if he didn't have powers. We felt they were wrong, but he was their character, so Mitch and I had to give him powers. So we gave Guy an embedded alien DNA from a long-gone alien race of warriors. He drank this special water in the Nabba jungle, and it triggered his dormant alien DNA — just not right off and not the way he figured. First, he had to fight off Hitler-led Nazis who rode dinosaurs, Arab bad guys who were also shape-changers, as well as a cult called El Garto — all in two issues.

Mitch and I wanted to have Guy live up to his new name: Warrior. Our plan was simple. We were gonna make him the best warrior and fighter in the DC universe. The way we planned it was that the only hero in the DC universe that was stronger than Guy for sure would be Superman. We weren't gonna say that in print, but it would be seen as that as time went on. We're talking about brute strength, not the defined power that Superman has. The main thing was to make Guy the greatest warrior and fighter there was. He would have all the combined fighting knowledge of the greatest warrior race in the universe: the Vuldarians.

The Vuldarians were once the protectors of the galaxy even before the Green Lanterns and others. They were a race of tribal warriors that every bad guy in the universe feared. If the Vuldarians were on your trail, then you were in deep donkey dump. Fair play was not on their menu. These guys weren't The Lone Ranger. If the crime you committed was terrible enough to have the Vuldarians come for you, then you better be ready to fight for your scurvy life or give up the ghost.

Well, DC liked the whole Warrior look of tribal war paint that Mitch and I designed, but they didn't want him to be a better fighter than Batman or have readers think he could be as strong as Superman or be a better warrior than Wonder Woman and 50 other more favored heroes.

They also thought he needed to have more souped-up powers. Being a great warrior wasn't enough. As much as this pains me to say, at the time, in the movies, morphing was the big special effect that had everyone talking. So they saddled us with the idea that Guy had to also have the power to morph weapons from his body. I didn't care much for that. Mitch helped me out with his wonderful art of showing how we could pull it off. But I knew that, in no time, other writers or artists would borrow Guy in their book and they would have him morphing eggbeaters and chainsaws. I tried to lay down that he could only morph ancient weapons that warriors used — like armor, bows and arrows, swords, and guns. But, as I thought, that all got out of hand quickly.

Once Guy's powers were settled, I went about trying to round up the rest of Guy's supporting cast. As we all know, a character is only as good as those that surround him. The sales on *Guy Gardner: Warrior* were gaining numbers, but we were still under the radar and could get away with stuff. With Buck Wargo and The Monster Hunters locked in, I went about making this book the "Land of Misfit Heroes." I already had Tiger Man, so I started asking Eddie if I could have other characters join Guy's cast.

I wanted characters that I loved. Most of 'em were old favorites of mine and ones that were fairly obscure. I grabbed Wildcat, Steel, Lady Blackhawk (the "Zero Hour" event was good for something), Lead from The Metal Men, as well as former Green Lantern Arisa.

All the while I was making Guy a more likable tough guy. I gradually shed his jerk attitude. I made him and Superman buddies. Both being the last of their kind gave them a special bond. Other heroes began to show Guy respect. I opened up the theme bar Warrior's. To this day, *Guy Gardner* #29 is still one of the most talked about *"Where's Waldo"* super-hero parties ever in the DC universe.

Sales for the book shot up. At one point, we were at an estimated 50,000. The book went from being on the chopping block to doing good, and everyone wanted to use Guy in their stories. Life was good ... kinda.

It was around this time that Mitch got tired of the monthly grind and stepped down from pencilling. We ran a few issues with different artists. We had more DC universe theme events shoved on us, and soon the sales began to dip.

Guy went from being the most borrowed hero to where they were all wiping their fingerprints off the body. Other creators not wanting to borrow him didn't bother me much. Most of 'em screwed him up, anyway. What bothered me was not having a regular artist that fit the mold of Guy Gardner. Yeah, we had nice folks fill in and drop by to do art, but we missed the touch that Mitch had

given the book.

The two annuals that we did were really nice. Flint Henry did a *huge* job on the first one, where we got into Guy's Vuldarian roots, and in the second *Annual* we had fun with all these different Guy stories from different times and places. A real "What If?" kinda thing. Loved that one.

The most important thing was that I finally got to fix Guy's personality. He was now DC's tough guy-real man. There was no Nancy Boy to him. At the same time, he was not a jerk. I thought I had found the balance. The right place for him. Sure, now and again we'd get a couple of people who couldn't quite let go of their '80s childhood and demand that we bring back the bowl-head haircut jerk that he used to be.

It was around #40 that we got the word that Guy and a few other DC books were gonna get axed. I thank DC for being good enough to tell us *way* ahead of time so we could tie up loose ends. As a writer, that is always appreciated.

Those last few issues I got to round up and work with some very good artist friends of mine: guys like Aaron Lopresti, Marc Campos, Joyce Chin, Phil Jimenez, Dan Davis, Rick Mays, and Brad Gorby. And many other top artists. The one thing I wanted to do was end the series the right way. To do that I needed Mitch Byrd to come back for one more party.

Mitch said yes, and I began planning the comeback fistfight of all time. In the last issue, #44, a tired and worn-out Guy Gardner was gonna have to face the most sadistic and dangerous villain of his whole league of bad guys — Major Force!

I loved Major Force. He was the worst bad guy you could ever hope for. He was nasty and he liked being that way. I was gonna have Major Force not only beat Guy and have him on the ropes, but he was also gonna kill Guy.

Kill him, but not how you think. I had one more twist on the whole Warrior-Vuldarain thing that I was gonna spring before we turned out the lights at Warrior's.

To this day, every time I talk to Mitch I thank him for the work he did on that last issue. It was jaw-busting, heart-wrenching great. We made a blockbuster movie that month. We had Guy Gardner: Warrior go out on his own terms. His own way. Like a man. That last issue captured everything that I sent out to do in my run on *Guy Gardner: Warrior*. I was delighted to go out swinging with my buddy Mitch Byrd. We started that brawl together and that's the way we finished it.

That version of Guy Gardner stood for 10 years. Like everything, nothing lasts forever. As you well know, the Green Lantern Corps are back. Hal Jordan is good again and Guy Gardner is once again slinging the green ring.

Readers ask me all the time what I think of Guy being a Lantern again. Do I like it? Am I mad? Am I happy?

Here's the deal: I'm very happy that DC gave me the opportunity to play in its sandbox with its toys. It was a wonderful two-year run and I enjoyed every second. I got to make Guy Gardner a part of my family — or, maybe more accurately, I became a part of his.

I got to put words into the mouths of such icons as Superman, Batman, Wonder Woman, and Darkseid. I cannot tell you how much of a childhood dream that is for a stump-jumpin' country boy from West Virginia. It let me know that, as the saying goes, your dreams can come true if you work hard enough. When I read my first comic book as a child I never would've believed it.

What do I think of the way it is now? It's great. It's another batch of creators with the same dream I had getting to do it their way. I'm very happy for 'em and I hope they have as much fun as I did there.

Geoff Johns is a good friend and a talented writer. He showed me the ultimate respect when he started writing the reconstruction of The Green Lantern Corps. And Hal Jordan. He wrote me and phoned, asking my thoughts and opinions of Guy Gardner.

He told me that he and his brother used to love reading my run on *Guy Gardner: Warrior* when they were in school. Ya know, it doesn't get much better than that. (If I would've known that then, I would've asked to be his agent and carved off 10% of his future earnings ... aww, just kiddin'.)

My time on *Guy Gardner: Warrior* was well spent. I did what I set out to do and I made some talented, wonderful friends while I did it. When we did that book, we did it as a team. If you talk to Eddie Berganza, I'm sure he will tell you that he had a blast.

If he doesn't, let me know and I'll beat him until he does.

For all you aspiring writers out there who wonder if your shot at writing the icons will ever happen, my advice to you is to never give up. I'm not being corny here. I didn't, and it happened for me. It can happen for you, as well.

I mean that.

Don't even think about callin' *me* a liar.

To this day, *Guy Gardner* #29 is still one of the most talked about *"Where's Waldo"* superhero parties ever in the DC universe.

BEAU SMITH invites questions, answers, thoughts or wonderful items of worth to The Flying Fist Ranch, P.O. Box 706, Ceredo, WV 25507. E-mail Beau at ***beau@flyingfistranch.com*** or visit his website: ***www.flyingfistranch.com***

Column © 2005 Beau Smith

A time for making and breaking resolutions

Ringin' in the New Year

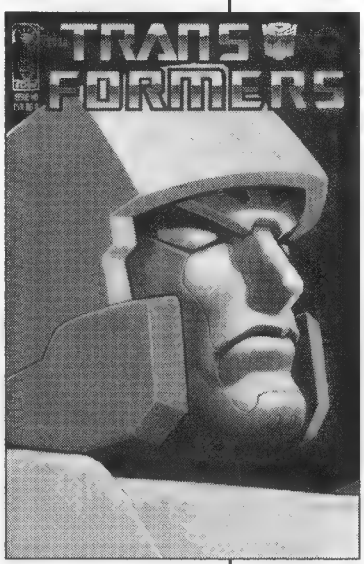
by **TONY ISABELLA**

"Every New Year is the direct descendant, isn't it, of a long line of proven criminals?"
*— **Ogden Nash** (1902-1971)*

Welcome to my first ***CBG*** column of the new year. It seems to be something of a tradition for columnists to write about their New Year's resolutions. Mine was to not do that. The generous of spirit among you will avoid commenting that, by telling you this, I have, technically, broken my resolution.

Transformers #0

by Simon Furman, E.J. Su, and John Rauch



***Transformers* #0** (IDW, 99¢) was a pleasant surprise. Never a big fan of comics based on toys — it was writer Bill Mantlo who kept me interested in *Micronauts* and *ROM* back in the day — I didn't expect much from the latest series starring Hasbro's shape-shifting robots. At this stage, I won't be claiming IDW has made a believer of me, but, as an opening act, this has much to recommend it.

Simon Furman, who has, apparently, written several *skadillion* Transformers comics in the past, made the wise decision to downplay the giant robots in favor of two moderately likeable human beings.

Verity Carlo is a "footloose girl" who steals a palm-computer from a fellow bus passenger, unaware the device is more than it appears. Escaping from the scene of her crime, she grabs a ride with Hunter O'Nion, a young man searching for proof our planet has been invaded by "extraterrestrial mechanoids."

Furman didn't explicitly ignore earlier Transformers comics or continuity but he has started the new series from a "you're seeing this for the first time" point of view. I don't know if hardcore Transformers fans will object, but it made this opening issue more friendly and inviting for new readers like me.

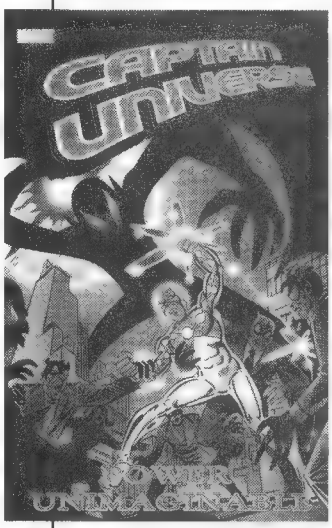
The issue *looked* good, too. E.J. Su's art has a manga feel to it, but that struck me as appropriate. His work was complemented by that of colorist John Rauch. Editor Chris Ryall added further value to this bargain-priced introductory issue via interviews with Furman and Su.

Transformers #0 is a good start and so earns three out of five Tonys. If that score needs clarification beyond the handy chart we provide elsewhere in this column, let me state that, if money were no object, I would enthusiastically buy any comic or comics-related item which achieved that rating. If money were, indeed, no object, I could increase the profits of the industry by a percentage point or two all by myself.

www.idwpublishing.com

Captain Universe: Power Unimaginable
by various creators

Speaking of Bill Mantlo, I'm breaking one of my personal rules to review ***Captain Universe: Power Unimaginable*** (Marvel, $19.99), an anthology of tales featuring my favorite Mantlo creation, including one written by me. I can't let my seven-page stake in this volume keep me from expressing my fondness for it.



First seen in *Micronauts*, the Captain was "the hero who could be you." The universe is filled with an unimaginable power and, in a time of crisis, that power selects one of us to be its champion. This trade paperback collects: the three full-length "tryout" issues by Mantlo and artist Steve Ditko from the early 1980s; the Incredible *Hulk Annual* in which Bruce Banner received the power and, for the moment of crisis, split off from his savage alter ego; and a selection of shorter tales.

The "tryout" stories set up the basic premise, as the uni-power comes to the son of an astronaut, twin sisters, and an avaricious cat burglar. I'd rank these solidly entertaining adventures among the best comics of the 1980s. I was sorely disappointed when they didn't sell well enough to warrant an ongoing series.

The second half of the collection isn't as good as the first. The *Hulk Annual* — drawn by penciller Rick Leonardi and a gaggle of inkers — doesn't have the same vibe as the Ditko tales. The short stories vary in quality, with the most recent (from 1996) taking a serious wrong turn from the graceful and poignant simplicity of the better Mantlo scripts.

My story? I'll simply say that it's a personal favorite, with the uni-power being wielded by a child based on my own son when he was a toddler, that it was drawn by Ditko, and that it guest-stars thinly disguised versions of Gorgo and Konga. Nothing like getting paid for writing one's fanboy fantasies.

Captain Universe: Power Unimaginable gets three Tonys, which isn't fair to the Mantlo-Ditko stories. A cheaper collection of just those three tales would have been a shoo-in for four Tonys and a possibility for five.

www.marvel.com

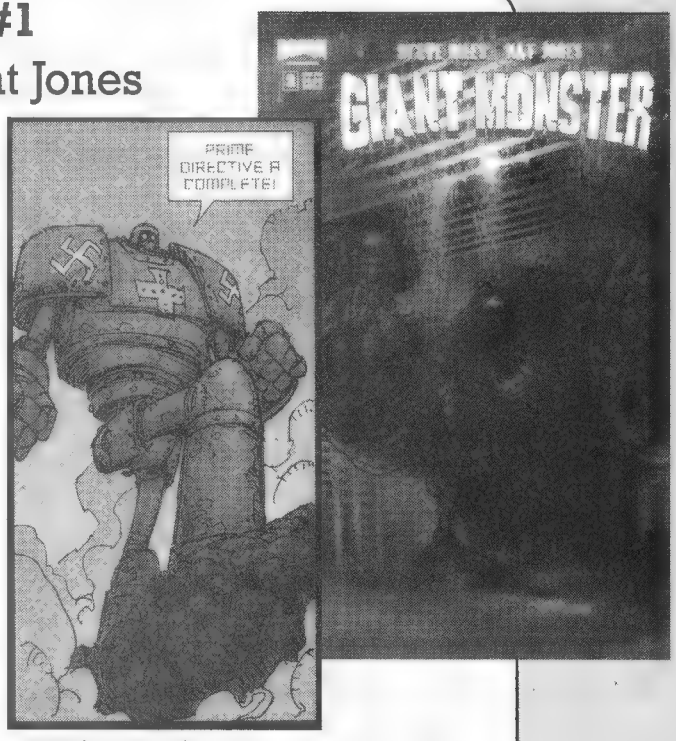
Giant Monster #1
by Steve Niles and Nat Jones

I reviewed the Steve Niles-Nat Jones ***Giant Monster #1*** (Boom!, $6.99) last month, but, since I've already broken one of my rules this month, I might as well compound my offense by reviewing the second and concluding issue of the story. I must be going through some kind of mid-life crisis.

When last readers saw astronaut Don Maggert, he had become one with some alien blob-stuff and transformed into a gargantuan and really hungry creature. This issue picks up with him eating his way cross-country toward his cheating wife. There's a country song in there somewhere, but, when I work on the lyrics, I keep being distracted by the giant Nazi robot the government sends to combat Maggert. Not a lot of great country songs feature Nazis.

I don't mock *Giant Monster* #2 here. Niles and Jones bring the fun to their gory giggle-fest and I like to think I'm laughing with (and not at) them. Indeed, my only quibbles are that seven bucks is a smidgen on the high side for 46 pages of story and art — and that this concluding chapter seemed crowded. There was enough story to this story for three issues.

Giant Monster #2 receives four Tonys.



www.boom-studios.com

Buja's Diary
by Seyeong O

From Korea by way of NBM comes ***Buja's Diary*** ($19.95), a thick collection of 13 emotional and precisely crafted stories by Seyeong O, one of that divided nation's greatest artists. O has a gift for effortlessly bringing the reader into his world, though the passage is often heartbreaking.

My shorthand reference for O's tales would be that they put me in mind of E.C.'s *Shock SuspenStories*, Harvey Kurtzman's war comics for that same publisher, and perhaps even Will Eisner's slice-of-life recollections. I wouldn't put O's efforts with the best of those, but they are memorable stories in their own right.

"The Little Alley Watcher" evokes sadness and loss, as a child waits in a lonely alley for parents nowhere in evidence. "Fire" is a head-on collision between a son's sense of honor and the reality with which his mother must contend.

Yearnings and disappointments are central to "Tear Gas," "The Snake-Catcher Brothers' Dream," and "The Real Estate Agency," with the middle story perhaps the best in the book. Its main rival for that honor is "Buja's Picture Diary," which focuses on the struggle of a working mother to provide for her children.

Then, there's the maddening "Observe," which consists of a man loudly chewing and smacking gum as he goes about his daily travels. It'll make you want to reach into the art and strangle the rude so and so. Now, *that's* some fine storytelling.

Buja's Diary will expand your comics world. It picks up the full five out of five Tonys.

www.nbm-publishing.com

The Incredible Mr. Knotts #1
edited by Sam Gafford and Steve Ketter

"It's All about the Don" proclaims the cover of ***The Incredible Mr. Knotts* #1** (LordShazam, $3), a digest-size fanzine devoted — and I don't use the term lightly — to the star of *The Incredible Mr. Limpet* and *The Shakiest Gun in the West*, to name two of his suitable-for-all-ages movies, and a beloved cast member of *The Andy Griffith Show* and *Three's Company*. Co-Editors Sam Gafford and Steve Ketter have crafted an inaugural issue that's entertaining and informative enough to please even those readers who aren't as fanatic about the esteemed Knotts as they are.

This 44-page debut leads off with a comprehensive biography of Knotts, following that piece with an article on *The Ghost and Mr. Chicken*, an "Adventures of Don Knotts" comics story by Gafford, book and DVD reviews, Knotts trivia, and a gallery. I got a kick out of the issue, though I wish it had contained contact and ordering information beyond the postal address LordShazam Publications, P.O. Box 806, Bristol, RI 02809.

The Incredible Mr. Knotts may just be a good old fanzine, but it earns a respectable three Tonys from me.

Simpsons Comics #111
by Ian Boothby, Phil Ortiz, and Phyllis Novin

MOM?
YES, LISA? THERE'S STILL TIME FOR YOUR INPUT! DO YOU WANT MORE TIME TO PRACTICE YOUR SAXOPHONE?
YOU CAN SWAP SOME BATH TIME FOR IT! THIS IS WHY I EMAILED YOU ALL COPIES OF THE LIST!

***Simpsons Comics* #111** (Bongo, $2.99) offers a story not unlike the episodes of the TV series that sort of drift away from whatever the main thrust of the story has been. This is not to say that Ian Boothby's "Know It All in the Family," in which Marge goes back to school following an esteem-lowering gathering with the ultra-brainy Simpson women, isn't spiffy fun. (For those of you who *don't* know it all, it's only the Simpson *men* who are dumb as bricks; the women of the family are nigh-geniuses.) It goes off into a tangent several pages into the issue, pretty much forgetting Marge, as Lisa and Bart home-pre-school their infant sister Maggie.

The highlight of the issue is Bart's four-page explanation of how the dinosaurs died, a sequence brilliantly written by Boothby and even more brilliantly drawn by penciller Phil Ortiz and inker Phyllis Novin. Those four pages alone make this comic book worth buying, and, though the ending of the story is only so-so, there are enough other laughs throughout the issue for me to give it four out of five Tonys.

Graphic Classics: Arthur Conan Doyle

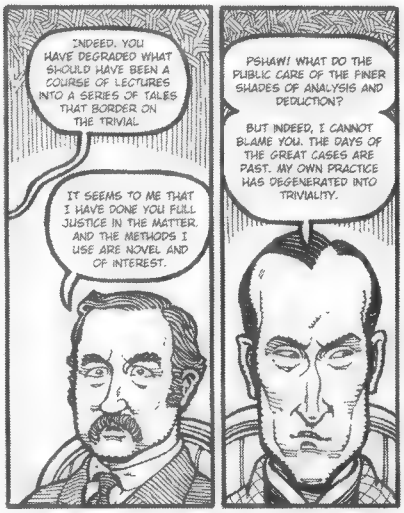
by various creators

Tom Pomplun's Eureka Productions continues its string of fun "graphic anthologies" with a second edition of ***Graphic Classics: Arthur Conan Doyle*** ($11.95). This revised volume — more than 100 pages of new material — offers a pair of Sherlock Holmes mysteries and six other short-story adaptations.

The highlight of the anthology is Rick Geary's vibrant version of "The Adventure of the Copper Beeches," wherein Holmes and Watson come to the assistance of a troubled (rightly so) young woman.

High marks must also go to the more stylized "The Adventure of the Engineer's Thumb" as adapted by Ron Lott and illustrated by Simon Gane. Each story is a delight.

Publisher Pomplun adapted two Doyle stories for this volume. Drawn by John W. Pierard, "Captain Skarkey" is a gripping thriller despite the obviousness of its shock ending. Illustrated by Peter Guellerud, "The Ghosts of Goresthrope Grange" is a darkly humorous tale of a man's desire to have his very own ghost.


INDEED. YOU HAVE DEGRADED WHAT SHOULD HAVE BEEN A COURSE OF LECTURES INTO A SERIES OF TALES THAT BORDER ON THE TRIVIAL.
IT SEEMS TO ME THAT I HAVE DONE YOU FULL JUSTICE IN THE MATTER. AND THE METHODS I USE ARE NOVEL AND OF INTEREST.
PSHAW! WHAT DO THE PUBLIC CARE OF THE FINER SHADES OF ANALYSIS AND DEDUCTION?
BUT INDEED, I CANNOT BLAME YOU. THE DAYS OF THE GREAT CASES ARE PAST. MY OWN PRACTICE HAS DEGENERATED INTO TRIVIALITY.

Milton Knight seemed like an odd choice to adapt and drawn the Poe-esque "Two Great Brown-Pericord Motor," but he made the story his own. Antonella Caputo and artist Nick Miller adapted "How the Brigadier Came to the Castle of Gloom," an amusing bit of swashbuckling which seemed too long at its 22-page length. Despite this, I enjoyed it.

Graphic Classics: Arthur Conan Doyle is good for four Tonys. I hope Pomplun keeps these anthologies coming.

www.graphicclassics.com

Robotika #1

by Alex Sheikman and Joel Chua

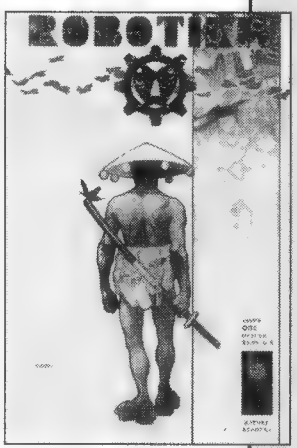
What *were* they thinking?

Excuse me. I'm getting ahead of my review of ***Robotika #1*** from Archaia Studios Press ($3.95). Written and drawn by the talented Alex Sheikman with way-spiffy coloring by Joel Chua, the four-issue mature-readers series bills itself as "the world's first science-fiction-steampunk-sushi-samurai Western." That's a catchy slogan, which will fit well on a T shirt if you use really small type or a really large model.

Set in the far future, *Robotika* presents a society controlled by corrupt corporations — must show restraint — and co-inhabited by humans and cyborgs. Fearing that a stolen invention could plunge this fragile society into civil war, the human queen sends Niko, a silent super-samurai, to recover it. It's a good start to this series ... to a point.

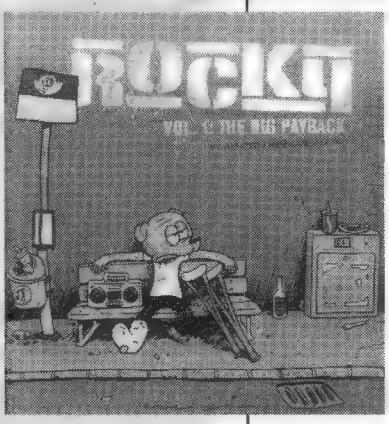
That point comes when Niko encounters deadly warriors who all talk like the one shown in the panel.

This self-indulgent bit of storytelling darn near killed my interest in the first issue. If any of those warriors said anything important more than two pages into their arrival, I missed it. By that time, I was skipping their dialogue balloons.



Robotika has promise, but I'm not inclined to strain my eyes or waste my time deciphering silly lettering affectations. Call me a grouchy old fart, but that conceit cost the issue a full Tony for a disappointing score of two out of five.

www.aspcomics.com



Rocky Volume 1: The Big Payback
by Martin Kellerman

I didn't buy underground comix while I was still living at my parents' house on Cleveland's West Side. They were already miffed about the issues of *National Lampoon* occasionally seen in my little basement office.

However, my first "bachelor pad" was a block away from a "head shop" with a great selection of titles by Robert Crumb, Jay Lynch, and others. There was a definite excitement to those comix, but, as much as I enjoyed the good ones, I quickly concluded there were as many stinkers among them, percentage-wise, as there were among the traditional mainstream comics.

Rocky Volume 1: The Big Payback (Fantagraphics, $12.95) puts me in mind of those better comix. Though Scandinavian cartoonist Martin Kellerman's early work isn't yet the stuff awards are made of — this is the first of nine books published in his native Sweden — his anthropomorphic, autobiographical strip has the rambunctious veracity and verve that drew me to Crumb and his contemporaries all those decades ago. It's not the innocent nostalgia for the super-hero comics of the 1960s; it's the memories of the times in my life when I faced decisions involving sex, drugs, and rock-and-roll, the passages pivotal to those of my generation. My answers were: *yes*, *no*, and *get down and get funky*.

Kellerman's Rocky isn't a lovable loser. He can be repulsive. I kept hoping for him to make that one step forward into adulthood, even while smiling at the misery he brings on himself and wondering what that says about me. Maybe that comedy is someone else walking into a door.

Kellerman and his Fantagraphics editors have labored to make *Rocky* accessible to its new American readers while maintaining the contrasts between Sweden and the United States. I found Stockholm — as shown in the strip — so intriguing I wished Kellerman had done more with it and its day-to-day realities, but, of course, the city wouldn't have the tantalizing allure of the foreign for the strip's original readers as it does for us.

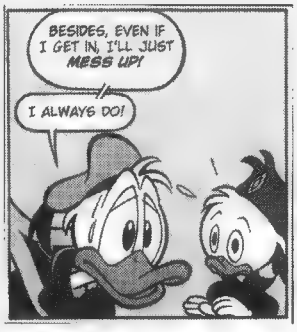
The comic-strip format doesn't work as well for *Rocky* as the comic-book format worked for Crumb and company. We get panels of storytelling when pages would have allowed more depth. Some *Rocky* episodes seem choppy, as if we've missed vital parts of the story.

Despite that, there's no denying Kellerman's talent and the appeal of his strip.

Rocky Volume 1: The Big Payback earns four out of five Tonys. I'm hoping a second volume is forthcoming.

www.fantagraphics.com

Walt Disney's Mickey Mouse Adventures #6
by various creators



Walt Disney's Mickey Mouse Adventures #6 (Gemstone, $7.95) is a nice chunk of digest-size full-color comics with a trio of tales.

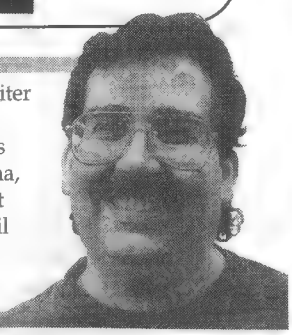
Action and laughs mix well, as Mickey and Goofy travel through time in search of "The Dragon That Swallowed Its Tale" with pirates at their heels the whole time. The story is by Dave Rawson with art by Joaquin.

In a second tale — "The Mystery of the Old Mansion" by Carlo Panaro with art by Carlo Limido and translation and dialogue by Dwight Decker — what is meant to be a relaxing visit with dear friends becomes a desperate search, when those friends go missing.

That's our Mickey: an adventurer through and through.

Donald Duck, his nephews, Uncle Scrooge, and super-scientist Gyro Gearloose star in the middle story, Michael T. Gilbert's "The 4-D Duck." Don stumbles into an alien plan to turn Earth into a musical event with a killer finish. Panic and heroics are natural byproducts of this frightening discovery, with Gilbert and artist Manrique keeping the action and gags coming at a lightning pace. Sorry, Mickey, but Don upstages you in your own digest with this terrific adventure.

Walt Disney's Mickey Mouse Adventures #6 is worthy of four out of five Tonys. It's big fun in a compact format.



TONY ISABELLA, comics writer and author, has been appearing in *CBG* since #3 in 1971. Review items can be sent to P.O. Box 1502, Medina, OH 44258. Check out his website at **www.wfcomics.com/tony**, or e-mail him at **tony@wfcomics.com**!

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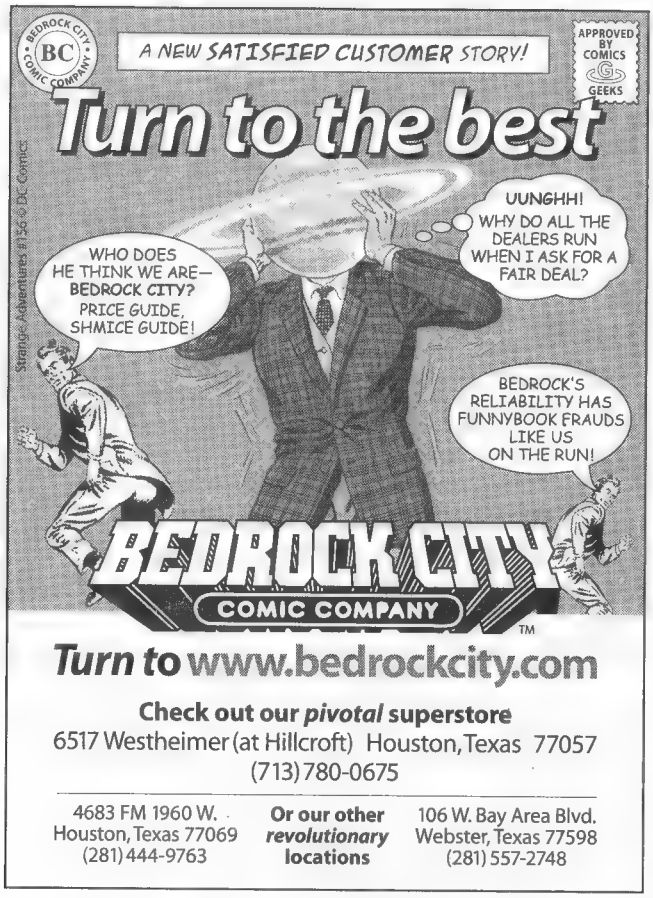
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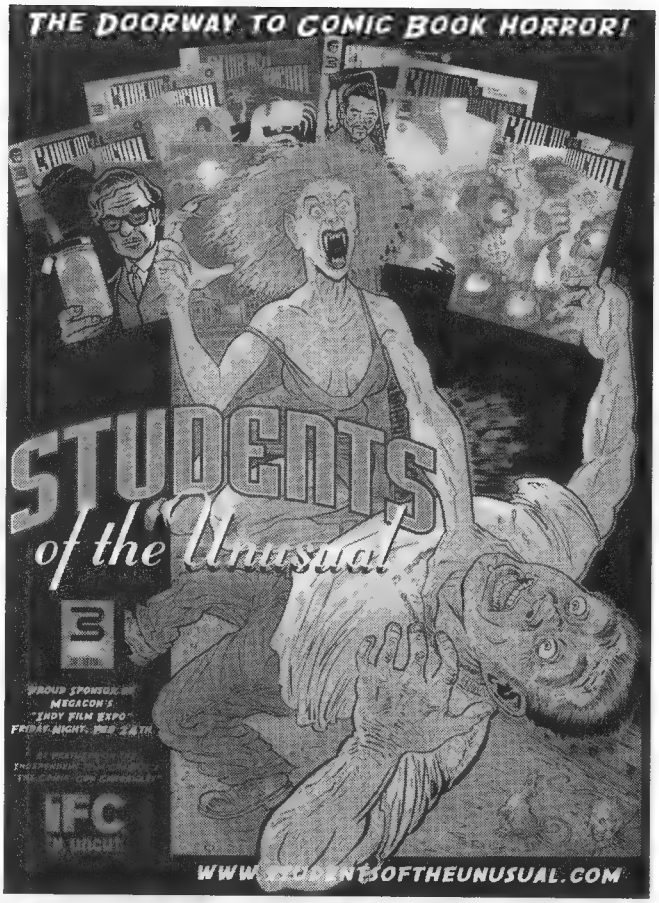
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ELVIRA #153

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Hem! YES, SURE...OF COURSE I AM...AFTER A FASHION--BUT IT WOULD BE HELPFUL TO GET SOME ADDITIONAL BACKGROUND.
UNDER-STAND...BUT I'M SO ACCUSTOMED TO PEOPLE BEING MORE CONCERNED WITH MY FRONT-GROUND.
Elvira's © and ™ 2006 Queen B Productions

In this year's new-reader-friendly "Jump-In" issue, Elvira's career at station K-WHA? is recounted, as a tabloid reporter ferrets out a sordid secret, in **"A Nose for Sleaze!"** by **Frank Strom, Eduardo Barreto,** and **Terry Austin.**

SOULSEARCHERS AND COMPANY #75

The birth of Laughton Cantrip's new heir should cause all the world to tremble, but the Soulsearchers are prepared to oppose the child's becoming the demon avatar, in **"A Spanking-New Hope!"** by **Peter David, Anna-Maria Cool,** and **Al Milgrom.**

WHAT AN IDIOT.
OR MAYBE I'M THE IDIOT, THINKING THAT PEOPLE REALLY CARE ABOUT THE HOLIDAYS BEYOND RAMPANT COMMERCIALIZATION.
GOOD GRIEF.
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REVIEWS

PICK OF THE MONTH COMIC BOOK

Daredevil vs. Punisher: Means and Ends #1-5

Marvel

$2.99@, color, 32 pgs.@, available now

Writer and artist: David Lapham

reviewed by **Mike Keeney** ★★★★

I did not think I would ever care about a Punisher story again. The character hit his peak during Frank Miller's *Daredevil* run but slid quickly into the murky depths. Even Garth Ennis' run, which has been gross, over the top, and shocking, never reached the principled force of nature to whom Miller introduced readers.

Dave Lapham (*Stray Bullets*) has captured that complex and sympathetic character in *Daredevil vs Punisher: Means and Ends*. This Punisher is a moral mass murder. The ethical tug of war between Punisher and Daredevil highlights just how different Punisher is from the conventional hero. Remember when killing the bad guy was wrong and good guys tried to stop it? The art and pacing is beautifully choreographed, with clear homage paid to Miller and Klaus Janson.

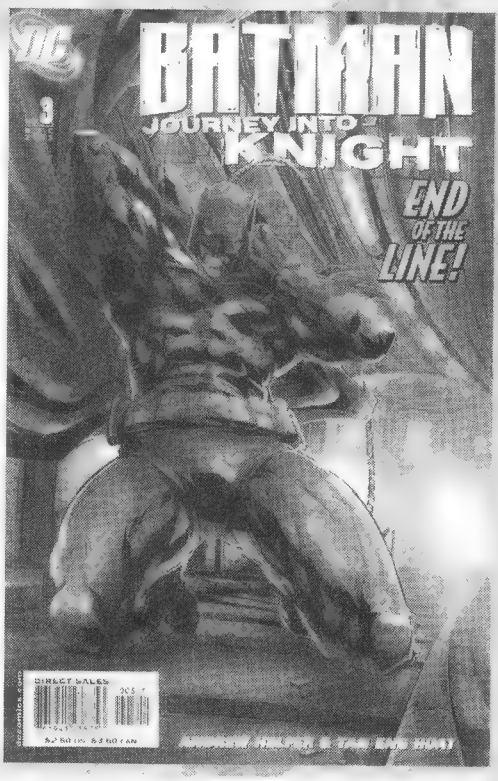
Classic questions of right and wrong and the lesser of two evils are explored brilliantly in this first issue. Hammerhead has never been so interesting. The appearance of the Jackal is spooky (no mention of clones). I can't wait for the next issue!

www.marvel.com

Batman: Journey into Knight #3

DC

$2.50, color, 32 pgs., available now
Writer: Andy Helfer; Artist: Tan Eng Huat
reviewed by **Tim Lasiuta** ★★½



When Gotham City is being threatened by disease-carrying bats, who's to blame?

To protect the city he has sworn to keep clean, Batman enters the poisoned atmosphere of the subway. His tracking of the victims has helped him pinpoint where the highest concentration begins, but who is behind the airborne death? An encounter with Solomon Speers almost costs him his life, but behind the fear lies information that holds the key to the plague that threatens Gotham City. Above the ground, Wayne Enterprises initiates Bruce into the corporate world, but will staffers recognize the real man behind the mask?

Andy Helfer has written a great story in Journey into Knight. His grasp of dialogue and the subtle façade, which Bruce puts on when not clad skin-tight, is excellent. His Bruce is truly a man of two worlds. Tan Eng Huat gives readers the "Dark" in Knight with his portrayal of the subway world. His Batman takes readers back to the serial costume, complete with the big insignia. Well done!

Looking forward to finding out who lies beneath the gas mask, when Knight becomes day!

www.dccomics.com

Veronica #165

Archie

$2.25, color, 48 pgs., available now
Writers: Dan Parent, Bill Golliher
Artist: Dan Parent
reviewed by **Brett Weiss** ★★

Seeing as how Archie is a comic-book publisher with a commitment to providing affordable, age-appropriate material for younger readers, it's tough to rag too hard on any particular issue the company publishes. However, all is fair in love, war, and comic-book critiquing, so it must be said that *Veronica* #165 is a less-than-remarkable issue.

Divided into three Done in One stories, the issue gets off to a dubious start with the pointless, pun-ridden, highly redundant "Chip off the Old Block," in which Veronica finds a potato chip that is the spitting image of Archie Andrews. Veronica gets her comeuppance in "Fashion Enforcer," a more agreeable (though hardly Eisner-worthy) tale that keeps the title character in character by casting her as a "Fashion-ist Dictator." Then there's "Art à la Carte," a spoof of modern art that, like the other stories in the issue, is only mildly amusing.

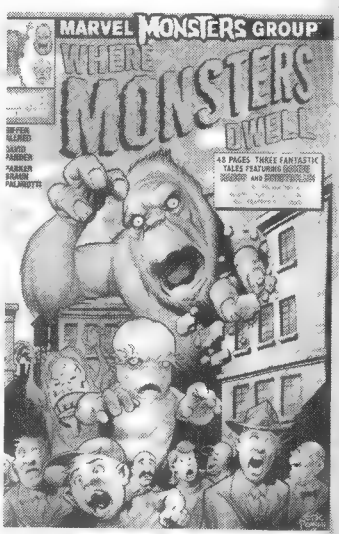
Nice (if predictable) art by Dan Parent does help matters.

www.archiecomics.com

Marvel Monsters: Where Monsters Dwell #1

Marvel

$3.99, color, 48 pgs., available now
Writer: Keith Giffen, Peter David, Jeff Pander, Stan Lee
Artists: Giffen, Mike Allred, Jack Kirby, et al.
reviewed by **Tim Lasiuta** ★★★½



Shades of Jack Kirby!

Keith Giffen, Peter David, and Jeff Pander have written three excellent stories that recall the Marvel Age of Monsters. The irreverent, monster-gone-mad vignettes remind the reader why horror and monster comics were fun. Giffen captures the essence of a bumbling Bombu in a single question: "What do you mean one call?" Peter David, in "The Return of Monstrollo," writes a tale that sings of cynicism and bright lights. Jeff Pander and Manoo hearken back to *They Walk among Us* with a twist.

Gotta love the Kirby-esque style the artists adopted for this book. Keith Giffen and Arnold Pander mimic the angular, bigger-than-life panels Kirby loved to do. Russel Braun and Jimmy Palmiotti bring it down a notch in their entry, and their alien, as in the story, lives among us.

Reprinting "I Was Trapped by Titano" is a nice touch. It provides a great reference and clinic for the modern writers and artists. (By the way, they pass with flying colors.)

Want a fun comic? Pick up *Where Monsters Dwell* at your local interplanetary gateway newsstand.

www.marvel.com

Marvel Monsters: Devil Dinosaur #1

Marvel

$3.99, color, 48 pgs., available now
Writers: Tom Sniegoski, Eric Powell
Artist: Eric Powell
reviewed by **Michael Tierney** ★★★½

We all know that Jack Kirby created some of the coolest monsters ever seen in comics. But it was always hard to take Devil Dinosaur seriously. Readers may wonder why, for example, if his teeth are white, his claws are red? So, with tongue firmly in cheek, the red-skinned (and red-clawed) King of Lizards faces the green-skinned Incredible Hulk in the battle of the century! *Which* century isn't clear.

Eric Powell's art on this quirky special would have made Kirby proud, as a pair of Celestials-in-training is caught up in a game of one-upmanship during their evolutionary experiments. The Celestial Gamiel considers it deviant that Devil Dinosaur protects a peaceful small folk from a brutish killer folk and brings the Hulk back in time to defeat him. So the Celestial Devron enhances the Lizard King dramatically. From there, events escalate out of control.

Yep. These aren't the brightest Celestials ever.

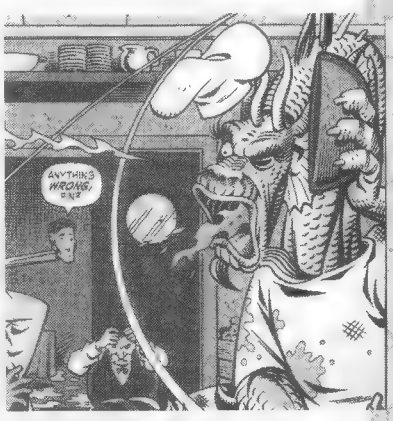
This special also features a bonus reprint of the classic prototype Hulk story from *Journey into Mystery* #62 by Kirby and Ayers.

www.marvel.com

Marvel Monsters: Fin Fang Four #1

Marvel

$3.99, color, 48 pgs., available now
Writers and artists: Scott Gray, Roger Langridge
reviewed by **Jack Abramowitz** ★★★½



The various *Marvel Monsters* one-shots generally update Marvel's classic monsters and fold them into the Marvel universe. (Devil Dinosaur isn't really a classic Marvel monster.) While all of them are pretty wacky — as were the monsters' original appearances — *Fin Fang Four* exceeds the wackiness of all the others combined.

In this tale, Reed Richards decides to rehabilitate the monsters. This includes shrinking them to human size and giving them jobs in the Baxter Building. Foremost among the monsters participating in Richards' pilot program is the eponymous Fin Fang Foom. Fin has made his way around the Marvel universe, clashing with the likes of Iron Man, Thor, and The Exiles. Here, he becomes a chef in a Chinese restaurant.

Backing up Foom are the alien Googam (Son of Goom), apish Gorgilla, and the robot Elektro (with his "mighty 32K computer brain"). When it hits the fan, watch The Four pile into the Fantasti-Car and fly into action.

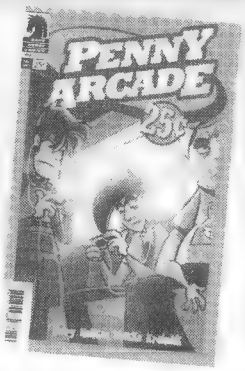
Backing up this delightful diversion is a reprint of Fin Fang Foom's fabulous first foray. In a word, *Fin Fang Four* is fun.

www.marvel.com

Penny Arcade 1x25¢ Edition

Dark Horse

25¢, color, 20 pgs., available now
Writer: Jerry Holkins; Artist: Mike Krahulik
reviewed by **Brett Weiss** ★★½



Dubbed "the comic strip for gamers by gamers," *Penny Arcade* has been published on the Internet since 1998, making it one of the older Web comics in existence. The two main characters, Tycho Brahe and Jonathan Gabriel, are loosely based on the creators of the series, giving the material plenty of authentic gaming goodness. However, with dated references to now-defunct game systems like Sega's Dreamcast and Nintendo's Game Boy Color, it's easy to tell that the issue is filled with reprints. But for 25¢, who cares, right?

Penny Arcade pokes fun at everything from the obsession some gamers have with a particular title or system to the mania surrounding videogame violence but it's unafraid to indulge in low-brow puns, such as when the guys have fun with a store clerk who is selling fuzzy tennis balls.

Fans of *Electronic Gaming Monthly*'s *Hsu and Chan* should enjoy *Penny Arcade*, but parents should take note that the latter has a nastier edge and a darker sense of humor when skewering games, gamers, and gaming.

www.darkhorse.com

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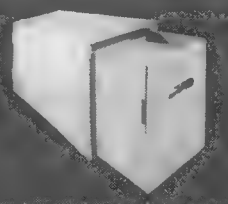

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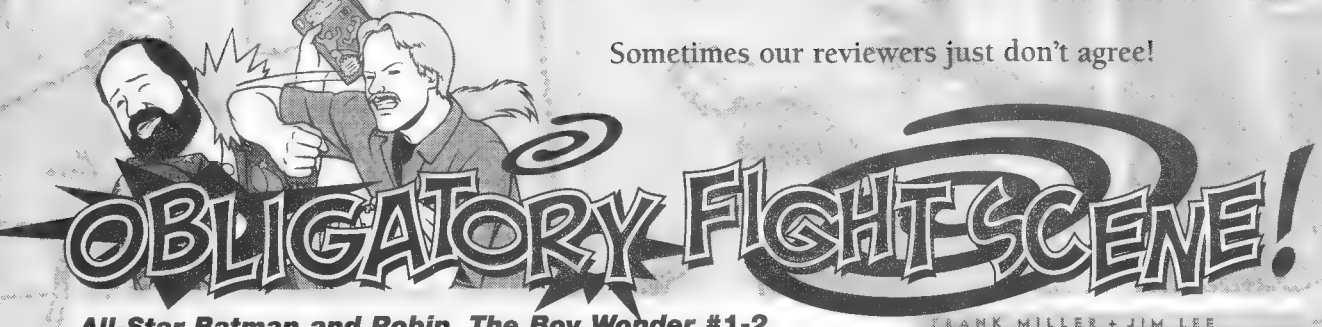
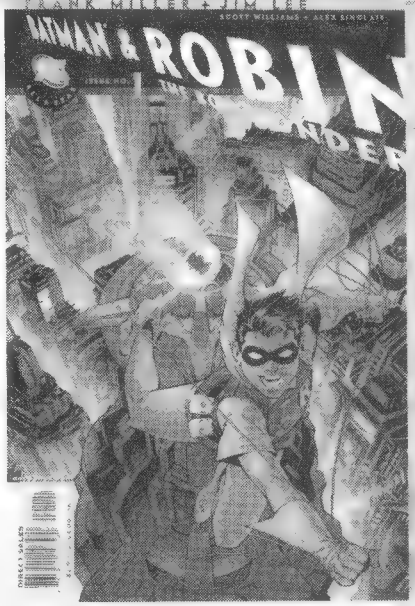


Sometimes our reviewers just don't agree!

All-Star Batman and Robin, The Boy Wonder #1-2

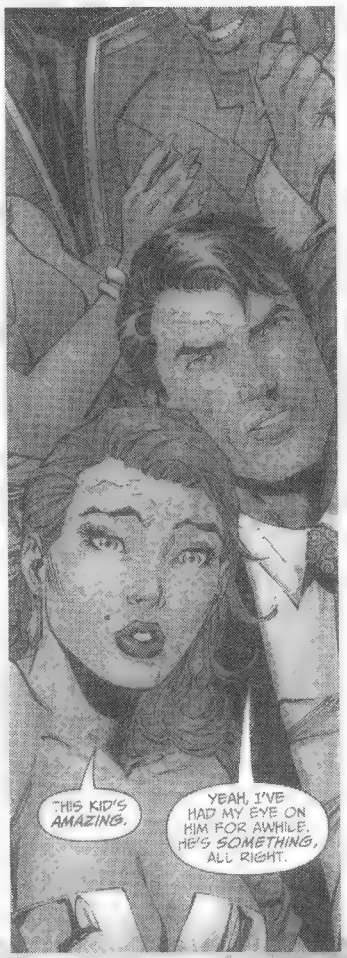
DC

$2.99@, color, 32 pgs.@, available now
Writer: Frank Miller; Artists: Jim Lee, Scott Williams
discussed by **Jim Johnson and John Petty**



Jim Johnson: Wow! Is this sweet or what? After a major misfire with *The Dark Knight Strikes Again*, Frank Miller strikes again for real with his return to the character that he redefined almost 20 years ago. And he gives us more than just the shadowy, brooding Batman that we've become accustomed to and even bored with; Miller's Batman is almost a borderline psychotic, yet he's aware enough of his actions to avoid traumatizing a freshly orphaned Dick Grayson. And Jim Lee's return is also welcome, as he turns in an effort that's every bit as gorgeous as his work in his and Jeph Loeb's acclaimed "Hush" storyline. This series has definitely lived up to the hype that preceded it, don't you think, O Dark Detractor?

John Petty: You've got to be kidding, right? This goes far beyond Batman being a jerk, as he's currently portrayed in other DC universe titles. Miller's Batman is a child-abusing murderer who thinks nothing of terrorizing and abusing an innocent child whose parents have just been murdered, as Batman gleefully runs down and incinerates a number of Gotham City cops. Not only is this Batman emotionally abusive to Grayson, he's *physically* abusive, as well. In the *real* world, people who behave like this go to jail, but Miller has the audacity to hold this reprehensible creep up as a hero. Really, where was DC's judgment when it published this offensive book? Frankly, I'm disgusted it they would release something this foul. I really don't know how you can defend this awful piece of trash.



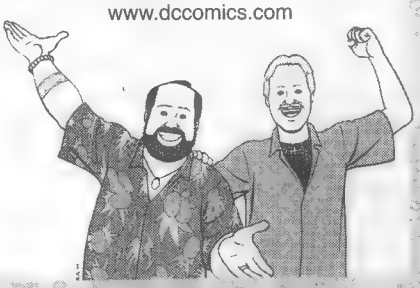
Johnson: Did we read the same comic book? Those so-called cops that Batman runs down are about to have their way with a shell-shocked kid whom Batman rescues. Seems to me that *they're* the ones who are the abusers in this story, my friend. People like that go to jail in the real world, too, but that's just it: This *isn't* the real world, and thank God for that. Miller's Gotham is one of near-lawlessness, making the Gotham City of the mainstream DC universe look like Pleasantville. Calling it corrupt would be too kind. Miller's upped the intensity on both sides, which is why this is such a thrill. It's not all goodness and light — but Batman's world shouldn't be.

Petty: So any of that justifies premeditated murder? Since when did Batman become The Punisher? If it were The Joker driving the Batmobile, I'd be fine with it, since it would be perfectly in character for him. To have Batman do these things is, to say the least, reprehensible. Miller has lapsed into self-parody here, and it's not pretty. "Grim-and-gritty" has turned into "twisted and foul." Miller goes so far as to not-so-subtly suggest that Bruce himself is responsible for the murder of the Graysons. (He's at the circus the night of the murder and comments that he's had his "eye on" Dick.) In this warped, twisted version, Dick has no choice but to go along with the demands of the madman who kidnaps him. It's a sick, vile story about child abuse, and I, for one, find it absolutely repulsive. I've lost a lot of faith in DC's editorial judgment after reading this, and I shudder to think that this is its new direction under the DiDio regime.

Johnson: So I take it you didn't like it? Wayne was at the circus that night in just about every version of Robin's origin I've seen before this. That's never made him a murder suspect before. And *I* sure didn't see any child abuse, on- or off-panel. Batman *prevented* it. If you think this is so bad that it's "sick" and "vile," you ought to stick with *Sugar & Spike*.

Petty: So you missed the scene of Batman backhanding Dick or the scenes of verbal and emotional cruelty? Well, I guess if you only looked at the scenes of Vicki in her underwear, this was pretty good …

www.dccomics.com



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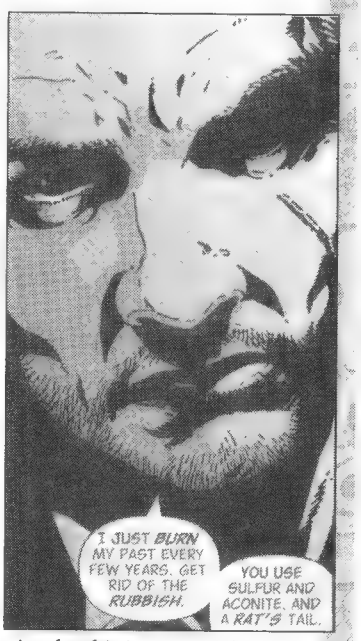
Hellblazer #214

DC/Vertigo
$2.75, color, 36 pgs., available now
Writer: Mike Carey
Artist: Leonardo Manco
reviewed by **Brett Weiss** ★★½



John Constantine returns to present-day London to sort out his life in this grounded, introspective issue of *Hellblazer*. He mourns the loss of dead loved ones, especially his recently departed sister, and bemoans the fact that he's "never broken the bank at Monte Carlo or danced live on Broadway or herded yak in Nepal." He visits his sidekick, Chas, only to walk away bruised and bloodied and hauled off by the police. In short, Hellblazer's having a hell of a time of it.

Shades of Willow in the sixth season of *Buffy the Vampire Slayer*, the solicitation for this issue says, "Constantine realizes he's addicted to the black arts and sets out to kick his habit." More importantly, though, he seems to want to make a break from his old life in general and make a fresh start. The moody, depressive art does a fine job of depicting Constantine's world-weariness (check out those furrowed brows from Hell), and the invitation he receives sets up what should be an interesting next issue.

www.dccomics.com

Little Lulu and Tubby Vinyl Figures

Dark Horse
$17.99@, available now
Designer: Yoe! Studios
reviewed by **Maggie Thompson** ★★★

The packaging says these figures are "for ages 8 and up," and the bottom of the box says, "Warning: Choking hazard — Small parts, Not for children under 3 years." But it's hard to see why. The eight-inch figures are solid vinyl, no squeakers to come out, and the only small parts are in the packaging.

Once the figures are out of the box, the dangers would seem to be minimal. Maybe the vinyl is toxic? In any case, the price point means these are unlikely to be handed to toddlers — and that's too bad, because the sculpting is the nicest these characters have received in some time, and even their size is satisfying.

A comparison with the ceramic figures of a couple decades ago shows what an excellent job Craig Yoe and his cohorts did in bringing these classic comics characters to today's fans. Slowly, Dark Horse is making available to today's readers the delights of some of the best comics of the past. Those who begin with the excellent *Lulu* trade paperbacks will want to add these figures to their bookshelf displays.

www.darkhorse.com

Whittling at the review pile

Random review RAMPAGE!

by HEIDI MACDONALD

There's a big stack of comics sitting here, so I'm just going to work my way through the guilt pile, with no further ado:

***Poor Sailor* by Sammy Harkham** (Ginkgo Press, $14.95). This story was originally published as a mini-comic and then as part of the revolutionary anthology *Kramer's Ergot* #4, which Harkham edited. Now it's been released as a deluxe, hardcover stand-alone volume. This story is the high point of *Kramer's Ergot* #4, where, surrounded by a kaleidoscope of artistic noodlings, it was an oasis of content. *Poor Sailor* is the rarest of alternative-comics gems: a story that has nothing to do with autobiography or comics history, but simply encompasses the human experience. Harkham kicks off from a short story by Guy de Maupassant called "At Sea," in which a sailor loses his arm due to the greed of his brother, the captain of a fishing boat. That incident is the central episode here, but Harkham weaves a tragic front and back story which give it even more meaning. The time is somewhere around the time of de Maupassant's original, the late 1800s, perhaps. Thomas is a retired sailor who lives a hard, simple life with his wife. His brother shows up and entices him to return to the sea, promising adventure and wealth — with dismaying results.

Thomas is a retired sailor who lives a hard, simple life with his wife. His brother shows up and entices him to return to the sea, promising adventure and wealth — with dismaying results.

What makes this grim tale so haunting is Harkham's economy of words. There are only a few hundred words of dialogue in its 120 pages. The rest of the story of delusion and loss is told with plain line drawings, devoid of shading. A panel in the beginning, of Thomas hammering nails on the roof of his house, is echoed repeatedly through the story, symbolizing his loss of innocence. This edition is a bit pricey, but *Kramer's* #4 is out of print, and *Poor Sailor* is well worth making available on its own. Harkham produced *Kramer's Ergot* #5 since this tale appeared and a few short stories since then, but nothing approaching this. It's a modern comics masterpiece.

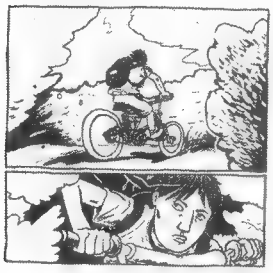
***Secret Voice* #1 by Zack Soto** (AdHouse Books $4.95). In a text page, Soto explains his motivation for this series: to create a regular book by a single creator that offers the kind of ongoing quality that such books as *Eightball*, *Hate*, and *Yummy Fur* offered in Soto's formative days.

Soto has set himself a pretty high bar and he's not there yet, but it's a bold thing to try. Most of the notable books I've reviewed in this column have been graphic novels. The kind of reputation-building regular series that cartoonists like Dan Clowes and Chester Brown built their reputations on is notably lacking these days — it's economically risky, and few publishers have the wherewithal to even try it. Soto's work has previously appeared in mini-comics and anthologies (some of the characters in *Secret Voice* first showed up in AdHouse's *Project Superior* super-hero anthology), which is where most cartoonists of his ilk show up.

Secret Voice starts out with "Dr. Galapagos, Chapter One," the beginning of a — shock! — super-hero adventure tale. Dr. Galapagos is a mysterious caped, hooded figure, his face covered in bandages. In this episode, he battles rock trolls and a spit golem while on some as-yet-unknown mission. Galapagos hints that whoever sent him isn't going to be pleased with the outcome. Mixing pulp adventure with a rough, indie style, "Dr. Galapagos" is an odd hybrid. This first outing sets up many mysteries, and that's probably the best thing about it. Dr. Galapagos is a charismatic character, however. If Soto can continue fleshing out his world, this could be entertaining.

The next story, "Day 34" is more metaphysical, as a man adrift in a rowboat falls

through a hole in the sea and finds another mysterious castaway whom he may have come to replace. At an economical nine pages, this is a strong tale, and, if the whole set-up is a bit reminiscent of old SF stories, it's still well told here.



The final tale, "Smog Emperor," is a decidedly modern take on the teen-super-hero genre, as 14-year-old Timmy West has been given mysterious (there's that word again) powers by a giant squid monster. Timmy activates his powers by touching a tear-shaped tattoo on his chest. Most of the story involves Timmy's typical teen concerns, since his mom has left him home alone, and he'd rather ride his bike to a local dump to play with his portable videogame player. His smoggy alter ego appears and tries to goad Timmy into taking on teen-aged bullies. Timmy would rather not do it, but then a confrontation ensues, and you can guess what happens. Whiny modern teens just don't want to be super-heroes, it appears.

Secret Voice #1 is very much a beginning effort. The art is rough in spots, and the storytelling is awkward, as well. But, as a mingling of the two great schools of modern American comics, it's a fresh take on themes that have become clichéd. If this series comes out once a year, it's going to be slow going, but, if Soto can really do a regular book and get some room to develop, he might just go places.

We'll turn now to a trio of books, Vols. 4-6 of the Ignatz line from Fantagraphics/Coconino Press. This is a series of album-sized 32-page comics by some of the best cartoonists in the world. It's an international co-venture that sees the volumes released in several countries at once, and Fantagraphics is bringing them out domestically. The volumes are all printed on extra-heavy paper, and, although they have cardstock covers, they have dust jackets, as well. The price is $7.95 each.

The first three issues of the Ignatz line came out a few months ago, by Igort, Gipi, and Matt Broersma. I'm not going to write about those, because I read them, and they kind of went in one eye and out the other. The second group of three is out, with stories by Kevin Huizenga, Gabriella Giandelli, and Lorenzo Mattotti.

***Chimera* by Lorenzo Mattotti.** When I saw that a new book by Mattotti was coming out, I was pretty darned excited. He's unquestionably one of the greatest cartoonists of the last 20 years, starting with *Fires*, his trailblazing graphic novel. While he's not the greatest idea guy around, Mattotti's art is superb: a blend of expressionism and linework that could easily be hanging on a museum wall instead of showing up in a graphic album. So I was a little disappointed by *Chimera*. It's part of a recent series of work by Mattotti that's pure art; there really isn't any story. A man falls asleep and dreams pen-and-ink vistas. Clouds blow around and turn into wispy figures who gambol until a darker figure appears, frightening rabbits and creating an underworld. Sort of. It's just an excuse to draw things that should be hanging on museum walls. Mattotti's pen-and-ink work is somewhere between Saul Steinberg, Ronald Searle, and Hugo Pratt. It's incredibly beautiful but a bit of a trifle all the same.

***Interiore* by Gabriella Giandelli.** This is meatier. I'll admit to being unfamiliar with Giandelli's work, though Internet searching tells me she's a well-known cartoonist, children's book illustrator, and interior designer. This is certainly another handsome volume. In *Interiore*, a cartoonish rabbit spies on the activities of the people living in a single apartment building, to report to a sinister black blob who claims to need to process their dreams. (Rabbit-like figures also appear in *Chimera*, so I don't know if this rabbit-dream thing is a running theme or not. Giandelli also illustrated a well-known Italian children's book about a rabbit, so it's an ongoing thing.) The goings-on within the building are mundane and typical: two teen girls talk about boys; a woman watches her daughter playing; an old woman talks about her dreams; a woman admits to the man she's dating that she's in love with someone else. Nothing much happens here, but it's a set-up for a longer story.

The art is stellar, all printed in sepia tones, and rendered with a wood-cut like solidity — but that deliberate stiffness unfortunately helps make the characters uninvolving ciphers. I give this an "incomplete" grade.

***Ganges* #1 by Kevin Huizenga.** Nothing much happens here, either, yet the story seems to go everywhere. If "Poor Sailor" was the highlight of *Kramer's Ergot* #4, Huizenga's "Jeepers Jacobs" was the standout in *Kramer's* #5 — it even got an Eisner nomination for best short story. Huizenga's work follows an Everyman named Glenn Ganges and uses him as a foil to explore memory, sensation, and other ontological concerns. His drawings are simple and cartoony — reminiscent of *Mutt and Jeff* and *Gasoline Alley* more than anything else. Glenn has black oval eyes and a button nose. Somehow, this look, generally associated with gag strips, makes the deeper philosophical

In *Interiore*, a cartoonish rabbit spies on the activities of the people living in a single apartment building, to report to a sinister black blob who claims to need to process their dreams.

themes much easier to take.

Ganges #1 presents several connected stories. In "Time Traveling," Glenn is going to the library on an early spring Saturday and wonders how many times on the same kind of day he has made this same trip and ponders the impermanence of time. "If I clear my thoughts ... the present moment seems ... timeless ... eternal ..." he muses before correcting himself. "Of course, the present is *not* eternal. The present is barely here, then it's gone forever."

Taking that central koan of existence, Huizenga adds charts and diagrams. It sounds heavy, but, once again, the presentation is clean and brisk. In the second story, "The Litterer," Glenn spots a guy on a bike emptying his pockets in the street and spends several pages fretting about it.

"Glenn and Wendy" introduced Glenn's wife, Wendy, a graphic designer. While Wendy works on the computer, Glenn drinks coffee and reads, and they talk of this and that, including, in the next story, the lyrics to the Beatles song "She's Leaving Home," in which a teen girl runs away from home and her parents grieve. Perhaps mirroring the youth culture of the time, in the song, the daughter's actions are viewed as a necessary escape, rather than a foolish escapade.

Glenn and Wendy argue over whether they should feel sorry for the parents. Wendy thinks the girl's assignation with an older man "from the motor trade" is positive, while Glenn sees the dangers. "You just know their relationship is doomed. It won't last, he'll break her heart."

"You always think the worst!" Wendy responds, setting up their essential differences. (Interestingly enough, I recently listened to *Sgt. Pepper's Lonely Hearts Club Band*, where the song appears, for the first time in many years and was struck by this song's lyrical and melodic beauty — but, to me, bleak theme. I guess I come down on Glenn's side in this debate.)

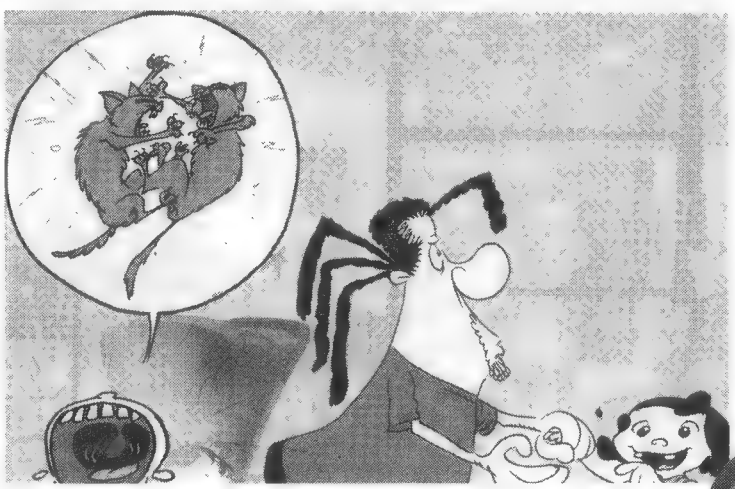
Glenn and Wendy's argument is mirrored in "Bed," the final story, in which Wendy is sound asleep while Glenn first thinks how much he cares about her, then frets again. "... It's another classic set-up ... the ominous scene ... you're so in love ... everything's going to great ..." On the last page, we see Wendy safe and asleep but Glenn wide awake and worried.

Ganges is a classic example of navel-gazing, but it's also compelling due to Huizenga's mastery of craft and pacing. He doesn't succumb to self-consciousness, but little themes and motives add up to an overall theme here and in his other stories, like "Jeepers Jacobs" starring Ganges. Glenn is definitely a worrywart, and all his pondering verges on the tiresome — but the problems he's facing are universal. Although I like the way in which Huizenga brings up these thought-provoking questions, he hasn't offered fresh insights on life's basic problems ... yet. But, in general, I'm a big fan of Huizenga's and I'll follow him wherever he goes.

In mostly silent strips, Baker and his wife and three small kids go through various sitcom adventures: forgetting his wife's birthday, trying to spend couple time while the kids are asking a lot of questions.

Finally, we have ***The Bakers* #1** by Kyle Baker (Kyle Baker Publishing, $3). In contrast to Huizenga's introspective rumination on the nature of love, Baker presents an exploration of the American family that is pure comedy. It's all surface. In mostly silent strips, Baker and his wife and three small kids go through various sitcom adventures: forgetting his wife's birthday, trying to spend couple time while the kids are asking a lot of questions. It's basic stuff, but Baker's deft caricatures and impeccable comedic timing make this a delight. Baker's animation work has given him the ability to storyboard a comedy scene like nobody's business — a trait also seen in his award-winning, but sadly canceled, *Plastic Man* from DC.

Of course, I have to admit, I know Kyle and his family pretty well, so, as I read the book, I can hear Kyle saying the lines, which makes it even funnier for me. (Here's a shockingly insightful newsflash: Kyle Baker is funny!) I'm guessing, however, that even those who don't know the real Bakers will get a smile or two out of this.



Owner of enough convention badges to run her own show, online and print journalist **HEIDI 'ACE' MacDONALD** has written for *CBG* for more than two decades. Her first column appearing in #490 in 1983. Drop her a line at **comixace@aol.com**!

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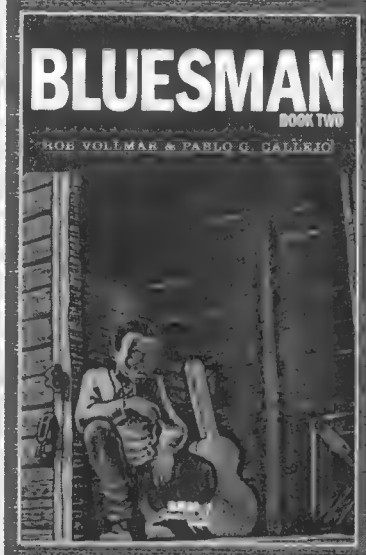

BLUESMAN, Vol. 2
Rob Vollmar & Pablo Callejo

Reeling from the tragedy that engulfed him at the end of Book One, traveling bluesman musician Lem flees the scene of the crime even as he copes with his loss of his best friend and musician partner. Unfortunately for him, the powers-that-be aren't about to let the murder of a white bootlegger's son go without extracting a pound of flesh from someone. Can Lem escape before his pursuers discover his involvement? This thriller, set in the early days of the blues, follows the life of traveling musicians who would roam from one juke joint to another in the south.

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Also available now from NBM:

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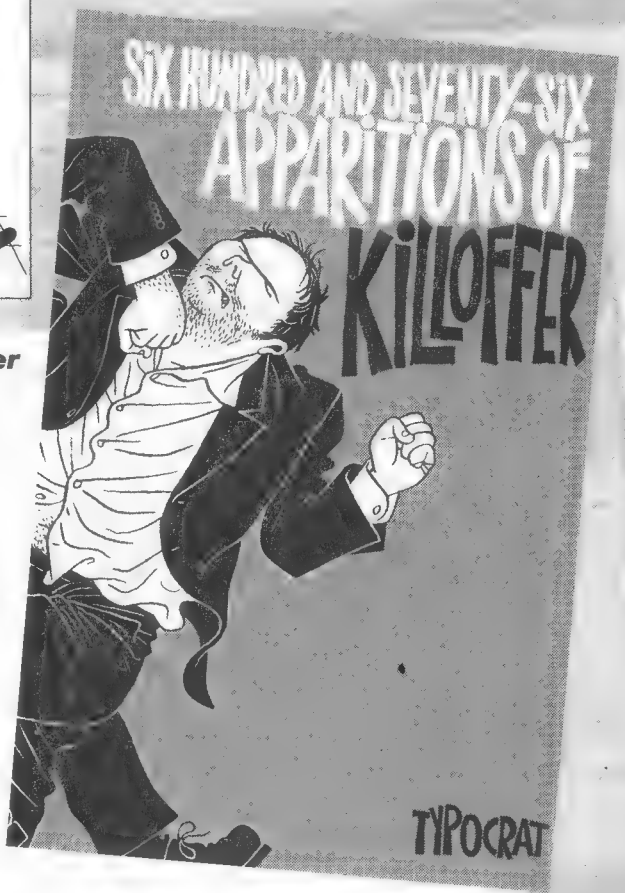


PICK OF THE MONTH INDY

Six Hundred and Seventy-Six Apparitions of Killoffer

Typocrat

$25.95, b/w, 48 pgs., available now

Writer and artist: Killoffer

reviewed by **Ray Sidman** ★★★★

What a mindjob. Killoffer's stunning — some would say shocking — look at the many mental and emotional facets of the artist as a multiple man through the eyes of, well, himself, is utterly engaging. Who is Killoffer? This doesn't necessarily answer that question but it does offer a deep look-see into the mind of the creator (insofar as he presents himself in the book, that is).

Think this review sounds odd, circular, and repetitious to a confusing degree? Then it's an apt reflection of the book.

From bored to ecstatic, stoic to frenzied, orgasmic to tortured, the many sides of the Byronic protagonist are illustrated in blunt, blood-and-guts glory. It's horrifying everyday reality, it's the fantastic side of the mundane … it's a wild and fast-paced ride. One could read the book in a matter of minutes, since dialogue is minimal — but it's best absorbed over a much longer spell and multiple readings.

And for those who lose hair over how to file oddly sized comics, beware: This one measures a huge 10x14 inches.

It's a superb, unrelenting look inside the mind of its sole (676) character(s). It contemplates the question about why we shouldn't let our demons out — as well as why we should.

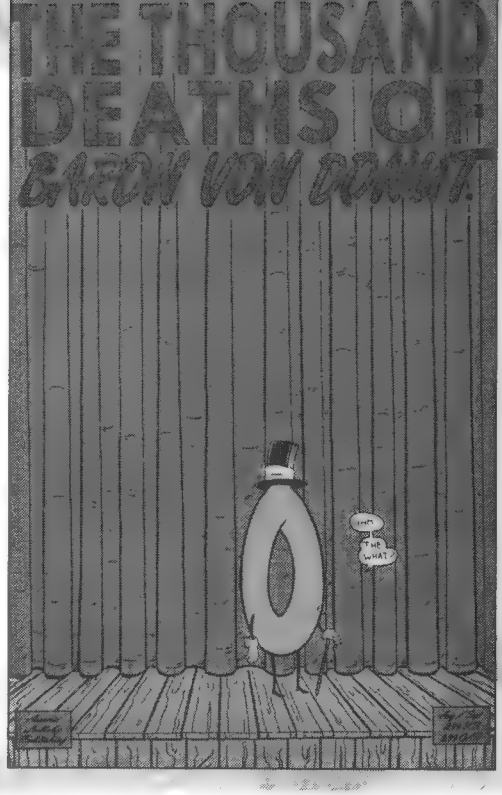
www.typocrat.com

ISBN #: 0-9549308-1-9

The Thousand Deaths of Baron von Donut

AAA Milwaukee

$2.99, b/w, 24 pgs., available now
Writer and artist: Douglas Paszkiewicz
reviewed by **Jack Abramowitz** ★★½



The Thousand Deaths of Baron von Donut is an issue of *Arsenic Lullaby*, that bastion of black humor. Baron von Donut is exactly what his name suggests: a giant doughnut — A giant, featureless, anthropomorphic doughnut, to be precise. And he makes his living as a spokes-doughnut because, hey, what else is he going to do?

While he may not undergo 1,000 deaths, Baron von Donut *does* undergo 1,000 indignities.

Other stories in this issue deal with scientists and alien abductions. In one, a man must compete with a developmentally disabled opponent to see who is freed from abduction. (The answer may surprise you!) And we finally learn what our alien visitors are looking for with all that pesky probing.

The Thousand Deaths of Baron von Donut is humor in a very dry vein and certainly not to everyone's sensibilities. There is, however, nothing especially grotesque or off-putting here. A reader may or may not find it funny, but there's no gross-out comedy and little to offend.

www.arseniclullabies.com

Go-Go Gorilla and the Jungle Crew Summer Fun Special #2

Ape Entertainment

$2.95, color, 32 pgs., available now
Writer: Mike Hall; Artist: Dustin Evans
reviewed by **Tony DiGerolamo** ★★

Go-Go Gorilla and The Jungle Crew contains 26 pages of story and six pages of kid fun. Go-Go Gorilla is a Superman knock-off, and The Jungle Crew is his Justice League. That said, the setting of "Jungle City" is sort of amusing, combining overgrown plant life with skyscrapers. This is perfect fare for kids, since it also contains six pages of puzzles and games.

The art is fairly solid, but Dustin Evans' colors are more assured than his pencils; nevertheless, there are lots of good backgrounds and an animated feel about the whole piece.

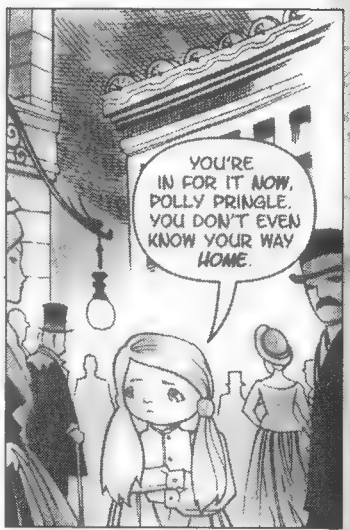
The story will not challenge anyone (even 8-year-olds), but this is "kid safe," and the creators are trying to have fun, even if they are copying most of their plots from 1960s superhero comics. In the cut-throat comics market, this title is unlikely to survive. Perhaps the creators would be better off moving the characters to a magazine format — or a coloring book aimed directly at their younger audience. A Web-based version would also be interesting.

www.apecomics.com

Polly and the Pirates #1-2

Oni

$2.99@, b/w, 32 pgs.@, available now
Writer and artist: Ted Naifeh
reviewed by **Maggie Thompson** ★★★½



Pirate queen Meg Malloy amassed more gold than the pirate king's entire fleet — but it's 13 years since she left her ship and she's now merely the subject of books. Boarding-school resident Polly-Ann Pringle is the daughter of the ambassador to Vervenvania, a proper young lady, and more concerned with school than with swashbuckling adventures. She's in for a surprise and a change of pace in this delicious all-ages mini-series that connects Meg to Polly.

The pirate king is still out there, Meg's crew is reassembled, there's a missing treasure map, and Polly is suddenly plunged into the action. Writer-artist Ted Naifeh is in perfect control of a fantasy adventure that combines cartoon characters with well-realized backgrounds, and the result is both entertaining and appealing. "I just don't see *why* it's happening to *me*!" Polly says — but the reader has already guessed, and, combining her school experiences with her innate abilities, she'll clearly be a match for what's to come. Fantasy-adventure fans young and old will get a kick out of this series by the talented creator of *Courtney Crumrin*.

www.onipress.com

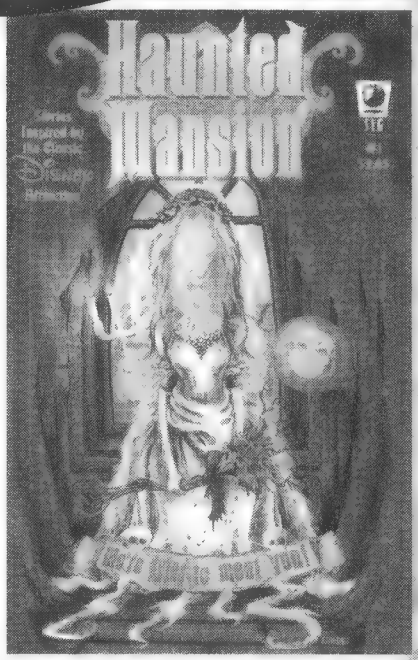
Haunted Mansion #1

Slave Labor Graphics

$2.95, b/w, 32 pgs., available now

Writers and artists: Various

discussed by **Jim Johnson and John Petty**



Jim Johnson: Who would have thought that a classic amusement-park attraction would have so much potential as a license? The most noted spin-off, of course, was the so-so Eddie Murphy comedy from 2003. Less noticed is this more recent ongoing anthology from SLG, which features six fun and easily enjoyed tales based on the concept: tales by some of the most recognized names on the indie comics circuit, like Jon "Bean" Hastings and Roman Dirge. I certainly didn't expect much but I was nicely surprised. Howzabout you?

John Petty: Reading this book makes the aforementioned Eddie Murphy movie look like a masterpiece. This is nothing but a cheap, shoddy effort to capitalize on a Disney franchise. There's nothing original or appealing here; we've heard all the jokes before (how many times is some variation on "dying to meet you" still funny?); and the stories are at best derivative and forced. Many of the creators seem overly impressed with their own cleverness, and the result is a vapid, empty mélange of easily forgettable pap, hardly worth the $2.95 cover price. The cover is printed on a nice, heavy stock, though. This is commercialism at its most transparent, wouldn't you say, my corpse-like correspondent?

AS THE WORK NEARED COMPLETION, I FELT A TRAP OF MY OWN DEVISING NEEDED TO BE SET. ALL IT REQUIRED WAS THE SIMPLE APPLICATION OF A SMALL COMPLIMENT...
FINE, FINE WORK, GENTLEMEN. MR. DAVIS, I PARTICULARLY LIKE THE GIANT GUEST EJECTING SPRING DISGUISED AS A SPIRAL STAIRCASE.

Johnson: No, I wouldn't, you spooky speaker of nonsense. If SLG's intent were solely to capitalize on the franchise, I think they would've gone after the mainstream crowd with a slicker package by a bunch of cookie-cutter creators. They certainly would've made more money. But that's not what they did. Instead, SLG recognized the potential of a mainstream idea that would, nonetheless, allow it to stay true to its heritage of publishing alternative stories that clearly aren't for everyone — obviously including you. But derivative? Hardly. Dirge's effort, for example, about a pet cemetery adjacent to the mansion is clever, sad, funny, and ironic. How often do you find all of that in a five-page story?

Petty: No, this clearly *isn't* for everyone. Dirge's contribution, now that you've brought it up, is a lame story with a predictable, cookie-cutter ending of a ghost dog that, after several pages of longing for life, is magically reborn — only to be killed again moments later. "The New Groundskeeper" is nothing more than a sad E.C. rip-off. The worst of the bunch is the final story, "Mystery of the Manse," which is just plain ugly. If this is the best that indie comics have to offer, I'll pass. Maybe, rather than go after "cookie-cutter creators," as you suggest, SLG would have been better served by going after creators who actually had something to say. There's no honor in merely being "indie," if that translates into "not good enough to get actual work," which is what I see here. Learn your craft first, then ask me to pay for it, not the other way around.

Johnson: If an artist can't make it in the real world, there's always room in comics, eh? Sigh. You disappoint me, sir. Sure, it's uneven, and even the publisher didn't claim it's "the best that indie comics have to offer." But that doesn't mean it's not fun. Or good. These creators have *plenty* to say. You're just not listening.

Petty: Not true, O Creepy Compeer. I'm absolutely listening. Unfortunately, all I hear is the sound of one hand clapping. There's a lot of potential in an anthology like this, but this first issue gives me little hope that that potential will be realized.

www.slavelaborgraphics.com

The Oz/Wonderland Chronicles #0

Buy Me Toys

$2.99, color, 24 pgs., available now
Writer: Ben Avery
Artist: Casey Heying
reviewed by **Jack Abramowitz** ★★★

Will this series never start in earnest? We've been teased with the same cover art in *The Art of Greg Horn* (who is the cover artist, natch), the *Oz/Wonderland Preview* book, and now this #0 issue. OK, we get it already! It's a nice painting!

But the story is now just gearing up. Dorothy hasn't shown up yet, but plenty of other characters — including Ruggedo the Nome King, Jack Pumpkinhead, and The Cheshire Cat — are on hand, modernized but true to their source material.

Half the issue is sketches and scripts — you know, the usual zero issue filler. But one thing is of interest: Dorothy and Alice apparently have three roommates, one of whom is Susie. She is described as having outgrown her fantasy world, leaving childhood behind for adulthood. You know who that sounds like? Susan Pevensie, one of the children who enter the fantasy in *The Chronicles of Narnia*.

We've got Oz books out the wazoo, and Wonderland is not exactly virgin territory, either. But Narnia? Aside from a parody in *Simpsons Comics*, Narnia may be untouched by the comics medium. Now, with the movie coming? Bring it on!

www.buymetoys.com

The Cat-Man Collector #1

Comics by Mike

No cover price, color, 48 pgs., available now
Writer: Mike Bromberg
Artists: Various
reviewed by **Brent Frankenhoff** ★★½

Cat-Man collector Mike Bromberg has turned his obsession into a fanzine covering the history of the Golden Age character and his sidekick, Kitten.

In addition to that history, Bromberg has fun with several of the stories, especially ones where the internal logic made little or no sense.

The production values on this initial effort are adequate, but over-cropping of some covers and panels takes away from their overall effect. The whole things looks and feels like it was printed on a color inkjet printer and then stapled.

Bromberg spends too much time detailing his own collecting history, including online purchases, and disagrees with most price guide prices for his beloved series. His "scarcity index" fails to take into account that the Gerber Scarcity Index was created more than a decade and a half ago and many copies have surfaced in the intervening years.

One big question here is what, if anything, is left to cover in a subsequent issue.

www.designbymike.com

The Further Adventures of Nyoka the Jungle Girl #6

AC

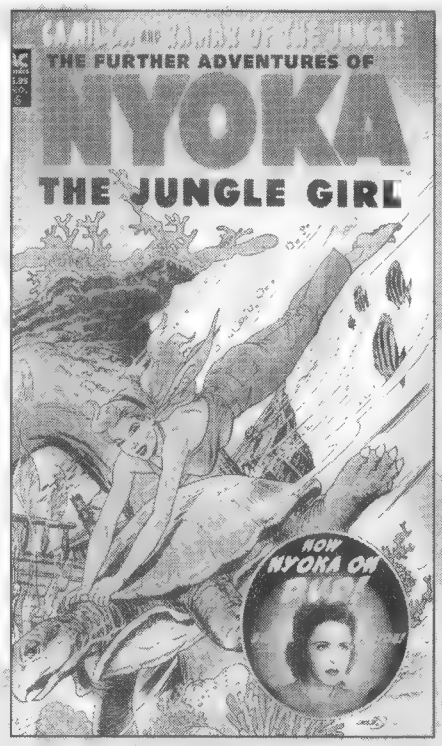
$6.95, b/w, 40 pgs., available now
Writers and artists: Various
reviewed by **S.A. Bennett** ★★

Even those fans of Golden Age comics in general and jungle girls in particular may find this strangely narrow, expensive AC collection of '40s and '50s reprints to be avoidable. Except, maybe, for those looking for unintentional laughs.

Besides a Camilla story and one featuring Ramar (a Great White Hunter) with nice art by Maurice Whitman, the rest of this jungle-themed book belongs to Nyoka, who's not really a jungle girl *as such*. For one thing, she dresses more conservatively than Camilla and, for another, never claims to be jungle royalty. Rather, she's just a nice American girl who lives in Africa and likes helping out.

Strangely, the creators can't agree on what Nyoka looks like, how she dresses, or who her friends were from story to story. In one, she's best friends with a zebraphant (I would hate to be around during that mating season), and in another her signature buckskin outfit has been inexplicably replaced by a ordinary housewife frock. It doesn't help. They're all pretty dull.

www.accomics.com



BOUND For Glory

TRADE PAPERBACK AND GRAPHIC NOVEL REVIEWS

Absolute Batman Hush

DC

$49.99, color, 384 pgs., available now
Writer: Jeph Loeb; Artist: Jim Lee
reviewed by **Brett Weiss** ★★★★

PICK OF THE MONTH TPB

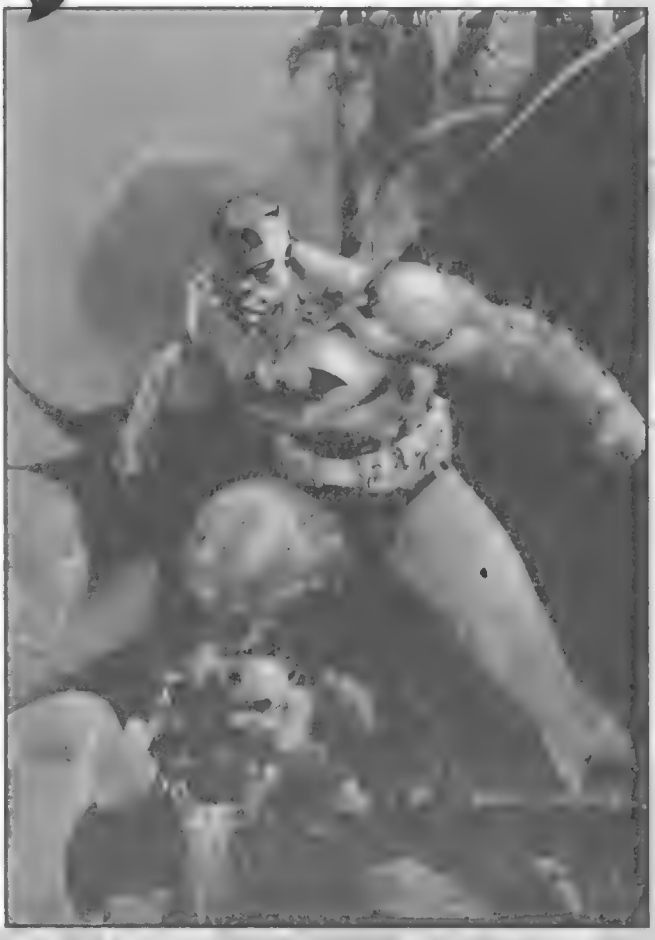
An oversized, slipcased hardcover similar in design to Paul Dini and Alex Ross' *The World's Greatest Heroes*, *Absolute Batman Hush* reprints *Batman* #608-619, the much-ballyhooed run by Jeph Loeb and Jim Lee. It is a mystery story that boldly and beautifully showcases a plethora of Batman's friends and foes, including The Joker, Two-Face, Poison Ivy, Robin, Nightwing, and, most notably, Catwoman, who gets frisky with The Caped Crusader.

Though the particulars of this titanic tale unravel a little near the end (some of the big reveals seem contrived), the panel-by-panel fun and excitement of the book more than make up for any shortcomings. A brash display at the opera house by Harley Quinn and an electrifying battle between a mesmerized Superman and a resourceful Batman are especially thrilling.

The large, heavy-duty format gives Lee's character designs, watercolor flashback sequences, and other gorgeous visuals the showcase they deserve — and the extras, which include sketches, annotation, and an interview — are informative and even fascinating at times.

This is an instant classic.

www.dccomics.com
ISBN: 1-40120-426-0



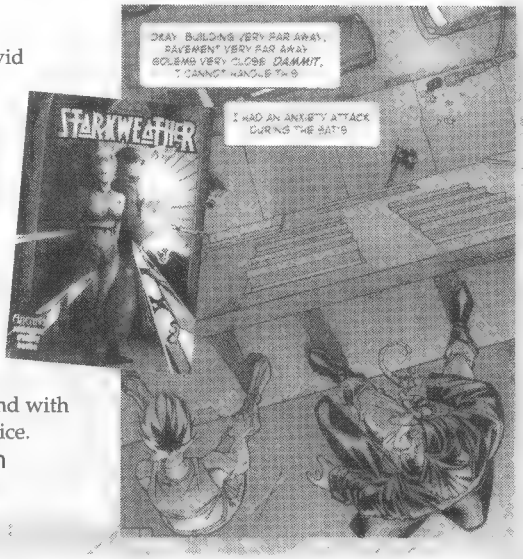
Starkweather: Legacy

Arcana Studio

$9.95, color, 176 pgs., available now

Writer: David A. Rodriguez; Artists: John Bosco, Alexander Silva, Christiano Lopez

reviewed by **Ray Sidman** ★★★


OKAY. BUILDING VERY FAR AWAY. PAVEMENT VERY FAR AWAY. SCUMBS VERY CLOSE. DAMMIT. I CANNOT HANDLE THIS.
I HAD AN ANXIETY ATTACK DURING THE BATTLE
STARKWEATHER

This trade paperback collects the five issues of Arcana's *Starkweather* series, which relates the modern-day adventures of Alexander Starkweather, who's a witch (not a warlock, not a sorcerer) … and not much else. He's let life pass him by, carrying no ambition throughout his lackadaisical existence. Of course, as the saying goes: all that changes. His nocturnal visions (aka dreams) push him to act to save the life of a girl he knows only through his dreams (aka nocturnal visions). In the middle of it all, and on the periphery, and bouncing around elsewhere are a cornucopia of religious and supernatural figures, such as Templar knights (religious), other witches (supernatural), and The Pope (guess).

One of the high points is David Rodriguez' dialogue. His wordplay and banter between characters adds a distinct amount of humor and humanism to these characters.

The various plot elements of the story can get a bit confusing if you're not paying attention, but for the most part the flow is well-done and flavorful enough to keep the eye and mind from wandering. This is an enjoyable story, and with 176 pages for $9.95, it's a nice price.

www.arcanastudio.com

ISBN: 0-9763095-5-6

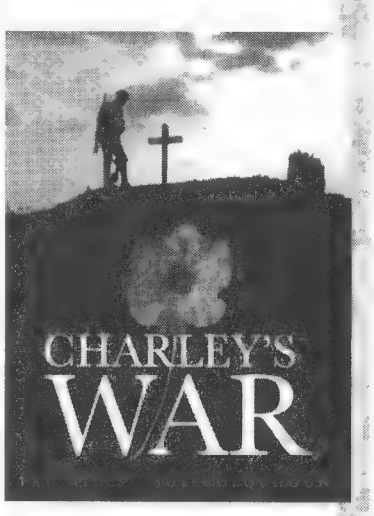
Charley's War Vol. 1

Titan Books

$19.95, b/w and color, 112 pgs., available now

Writer: Pat Mills; Artist: Joe Colquhoun

reviewed by **Mike Keeney** ★★★½



Charley's War is one of the best war comics. It is hard to imagine that the co-creator of this powerful, heroic and sensitive series is Pat Mills, who brought comics buffs the ultra-violent *Marshal Law*.

The plot is basically Forrest Gump in World War I. Charley is a little slow but sincere, loyal, and brave. This collection of four-page stories follows him through the (painstakingly researched) trenches of the Western front. This strip addresses many faces of war, exploring "war is a necessary evil" with heroism and valor. The theme "war is a rich man's game played by the poor" is shown with uncaring, corrupt, and self-centered officers and aristocrats. And the realistically portrayed horror drives home that "war is Hell."

The beautiful art is a rich blend of Will Eisner-like layouts with Wally Wood-like finishes blessed by Sam Glanzman. More happens in a four-page story than happens in most of today's whole comics issues.

This excellent hardcover is full of extras including commentary, research annotation, and original covers.

www.titanbooks.com

ISBN: 1-84023-929-8

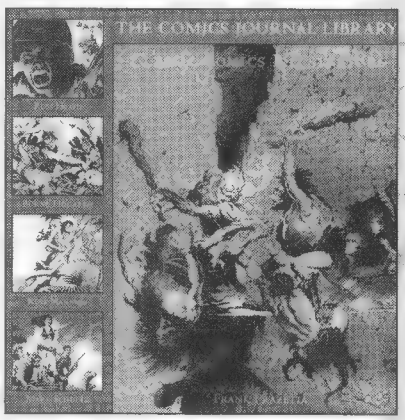
Comics Journal Library: Classic Comic Illustrators Vol. 5

Fantagraphics

$22.95, color, 148 pgs., available now

Writers and artists: Various

reviewed by **Tim Lasiuta** ★★★



Have a spare inch on your bookshelf? Don't really want a graphic novel, but a good, solid reference book? Consider Fantagraphics' *Comics Journal Library* Vol. 5.

Classic illustrators Frank Frazetta, Russ Heath, Burne Hogarth, Russ Manning, and Mark Schultz are interviewed in-depth in this profusely illustrated, must-have historical reference. As with all Fantagraphics books, production quality is high, and the graphics are well chosen.

This is a terrific collection of wisdom from the greats. Fans who will never be able to meet Hogarth, Manning, or even Frazetta can, through their words, almost feel like an intruder on a private conversation. Hogarth's frank thoughts, Heath's reflections on his art form, Manning's Tarzan and Magnus discussions, Schultz' growth, and Frazetta's double dose on "The Boys" and his art, all make for an afternoon well spent.

If there were ever a course on comics-art legends, this would be one of the textbooks. Get educated today, Fantagraphics class has begun.

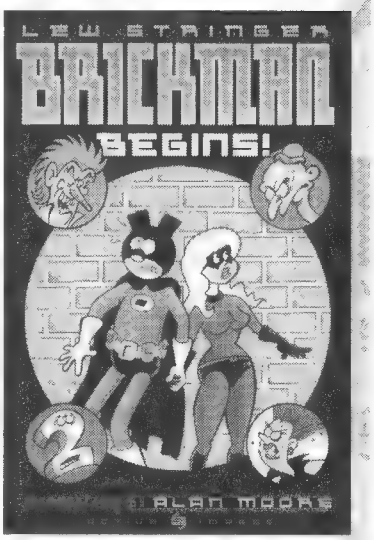
www.fantagraphics.com

ISBN: 1-56097-652-7

Brickman Begins

Active Images

$9, b/w, 144 pgs., available now
Writer and artist: Lew Stringer
reviewed by **Mike Keeney** ★★½



Brickman Begins is the definitive collection of the legendary Batman spoofs from British fanzines from the late '70s to today. The stories feature Loose Brayne (aka Brickman) and his gold-digging girlfriend Trowel. Together, they duke it out with such dastardly villains as The Poker (he pokes people), "2 face" (who has a "2" for a face), and the odd Ostrich. The thick duo are often caught, put in a perilous cliffhanger position, and free themselves "off camera" by doing something totally unexpected and ridiculous.

Is it deep and intellectual? No. Does it have characters that touch one's soul? No. How about scathing commentary on the comics industry? No, not really. Is it knee-slapping funny? Nope. It is just fun: the "eager to see the next page" kind of fun.

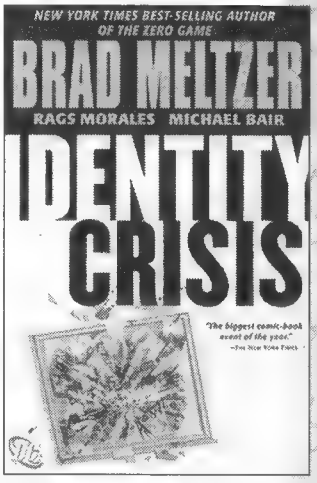
All of this silliness and Basil Wolverton-inspired art plus an introduction by Alan Moore and pin-ups by Alan Davis, Ian Churchill, Tim Sale, and Charles Adlard for $9 make it one of the best bargains in Guffon City.

www.activeimages.com
ISBN: 0-97405-678-2

Identity Crisis

DC

$24.99, color, 288 pgs., available now
Writer: Brad Meltzer
Artist: Rags Morales
reviewed by **Oliver Chin** ★★★½



Even the super-powered can feel impotent in a world in which innocent bystanders become increasingly victimized. When the Elongated Man's wife, Sue Dibny, is mysteriously murdered, the JLA rampages through the list of suspects, only to discover that the killer is still at large and targeting more of their families. However, was the team's past attempt to cover up a heinous crime responsible for this dilemma?

As their ire shifts from Doctor Light to his bodyguard Deathstroke and then back to themselves, The JLA frays at the seams. The Flash prods Green Arrow to delve into unwelcome memories, as the body count rises, relationships shatter, and heroes question their calling.

This seven-issue series was the cornerstone of DC's latest universe-wide plot promotion and effort to follow Marvel's lead into a market of unrepentant physical and psychological violence. Brad Meltzer crafts a tangled web of melodrama with crime-thriller technique, Rags Morales dutifully executes the straining of both muscles and minds, and this hardcover is a quality keepsake. But, ironically, DC has cannibalized its history in its own identity crisis.

www.dccomics.com
ISBN: 1-40120-688-3

Everett Ray Kinstler, The Artist's Journey through Popular Culture

JVJ Publishing

$44.95, color, 228 pgs., available now
Writers: Jim Vadeboncoeur, Everett R. Kinstler; Artist: Kinstler
reviewed by **Tim Lasiuta** ★★★½

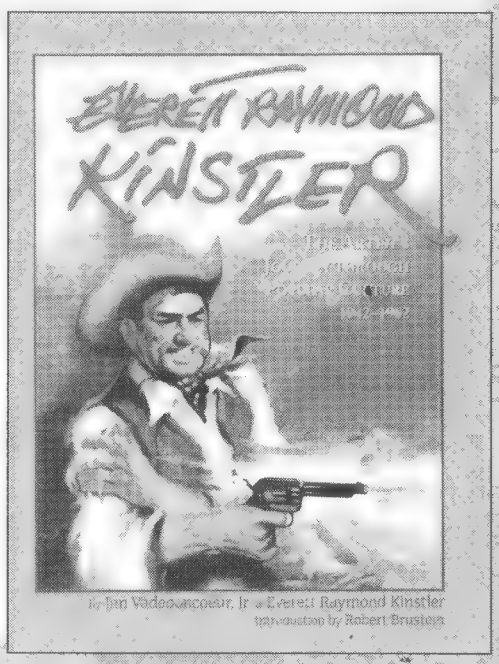
Just one look at an Everett Kinstler book cover, comic book, or painting, and you know who created it. His distinctive style stands out, no matter what genre or medium he worked in, and that's saying a lot.

His life's work covered comic books for Avon, Dell, DC, Cinema Comics, and Fawcett. During the same time, his pulp covers adorned Western magazines, *Doc Savage*, *The Shadow*, and *Detective Tales*. During the 1950s, his art appeared on paperbacks ranging from Westerns to romance novels. His finest moments are captured in the many portraits he painted of American presidents, actors, actresses, and other celebrities. His is a reputation of excellence in every piece he touched.

Jim Vadeboncoeur has crafted a magnificent book. Lavishly illustrated and copiously detailed with Kinstler's words, this is a fascinating glimpse into the talent and life of a man who was described by James Flagg as "doomed to be an artist."

I have another description: "destined to be an artist," and for that, I am grateful. Thank you for a lifetime of artistic excellence and taking the higher road.

www.jvjpubs.com
ISBN: 0-9724697-2-9



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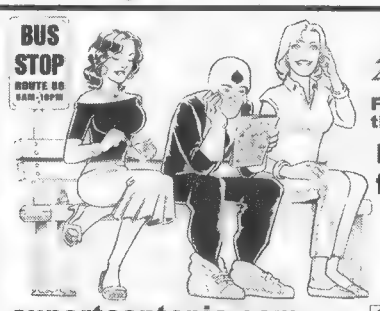

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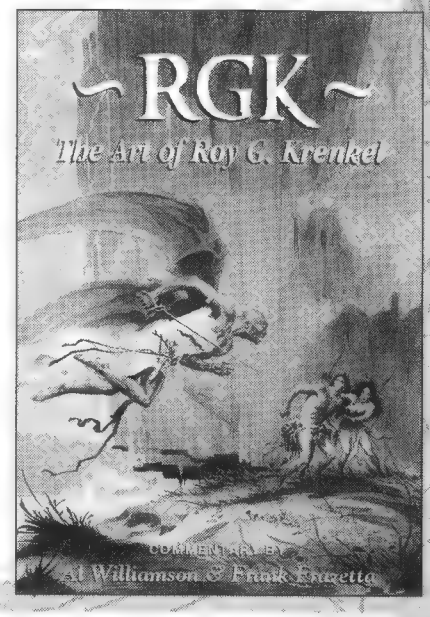
RGK: The Art of Roy G. Krenkel

Vanguard

$34.95 (slipcased hardcover $49.95), color and b/w, 152 pgs., available now
Writers: Various; Artist: Roy G. Krenkel
reviewed by **Maggie Thompson** ★★★½



Roy Gerald Krenkel Jr. (1918-1983) may be best known for his work for E.C. comics and his covers for Edgar Rice Burroughs paperbacks of the 1960s, but he was also a constant doodler, and scores of his spot illos appeared in the Conan fanzine *Amra*. Now, Vanguard has put together a volume worthy of the Hugo Award-winner (Professional Artist, 1963): a hardcover tribute to a wonderful artist of fantastic adventure.

The volume is lovingly assembled and features examples of "mere" sketches, color roughs, and published paintings — of work produced early in his career, after years of development, and in conjunction with others.

Moreover, Editors J. David Spurlock and Barry Klugerman have assembled tributes from writers including Donald M. Grant and Richard Lupoff and artists including Al Williamson, William Stout, and Frank Frazetta. Contributors analyze both the influences on Krenkel and on Krenkel's influences on others. The rich volume is not to be missed.

The elegant slipcased hardcover with its bonus color portfolio is basically out of print from the publisher but worth looking for, but the basic hardcover itself should be on the shelf of any fan of heroic fantasy art.

www.creativemix.com/vanguard
ISBN: 1-887591-53-2

The Moth TPB

Dark Horse

$12.95, color, 168 pgs., available now
Writer: Gary Martin
Artist: Steve Rude
reviewed by **Oliver Chin** ★★★

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A quick history of Japanese weapon techniques

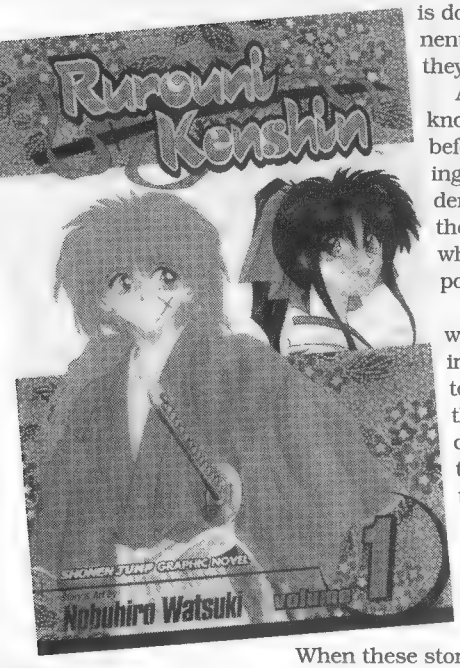
Cutting-edge exposition

by **BILL AGUIAR**

A fighter must announce what he is doing in order to let opponents and watchers know what they are being defeated with.

The endless fascination with swordsmanship styles and announcing attacks that fills Japanese manga and anime is among the attributes of those art forms that often seem strange to American audiences. A fighter can't simply stab someone; opponents must give the stab, the sword, *and* the stance long, flowery names that have histories dating back hundreds of years. The question is: Why?

Unlike Europe, which experienced a rapid turnover of weapons, Japan had a 200-year period of extreme isolation during which there was one weapon: the katana, a curved, single-edged sword used by samurai. As a result, warriors had the time to generate many ways to use that same weapon. Each style led to other styles that would counter it, and so on. With honor so important to the Japanese nobility, not only would various practitioners announce their school and style before combat, sometimes they would seek out opposing practitioners of *other* styles in order to prove that their style was superior and/or redress grievances. To that end, a fighter must announce what he is doing in order to let opponents and watchers know what they are being defeated with.



Also, by letting someone know what you are going to do before you do it, you are claiming that you have such confidence in your own skill and the style that, even if he *knows* what you are doing, he will be powerless to stop you.

It is also another way in which even minor characters in manga are given more attention and development than they would in an American-style comic. They bring their own repertoire of moves to their small parts of the plot, and often a manga writer will abruptly leave the combat scene entirely to tell the minor character's story.

When these stories are brought to America, the cultural subtext is lost, and readers end up wondering what all the shouting is about. In American comics, there is a tradition of clever comments shouted during combat, the classic examples being Spidey taunting his foes and The Avengers strategizing in the midst of battle. Spidey is often quipping in the midst of conflict, because he knows that he is going to succeed and is quite a lot cooler than anyone else in the comic book, and it really annoys his opponents. The Japanese honor codes led to a reverence in combat that made it hard to treat it lightly, leading to other avenues for the Japanese to diss their opponents outside combat.

One of the most popular samurai manga is *Ruruoni Kenshin*, a historical-fiction manga set in the early Meiji Era of Japan, approximately the late 1870s, when the country was trying to shed its past and modernize rapidly. It revolves around a wanderer named Kenshin, who is revealed to have been a key player in the rebellion against the shogunate that restored the emperor to power and led to the modernization of Japan.

Kenshin's rôle was chief assassin, and dozens, if not hundreds, of people's blood is on his hands, a heavy burden that continues to haunt him, as foes from his violent past continue to seek him out. Virtually every antagonist in the series either faced Kenshin during his years as an assassin or detests the government that he helped bring into power. Ironically enough, the title begins as a comedy but rapidly evolves into a much more action-oriented story.

Himura Kenshin has sworn never to kill again and now carries a reversed-edge sword, so that when he strikes his opponents, they merely get shattered bones and other blunt-object injuries — a major improvement. He has a cross-shaped scar on his cheek, and the circumstances under which he received it drives a great deal of the series, with his sadness and attempts to push other characters away stemming from that traumatic incident.

In the beginning of the series, he stops his wandering after he meets Kaoru, a female

samurai who inherited her father's dojo. The sword techniques she teaches are purely defensive and, thus, acceptable in the new Meiji era. Kaoru and Kenshin's relationship is both abusive (as she gleefully beats him senseless at the least provocation) and healing (since her unconditional acceptance allows him to deal with his dark past). Though there is obviously a romantic aspect to the tale, it is understated, and there are no long, syrupy scenes to derail the story. Their relationship is played for laughs, rather than as a romantic draw.

Though a person who initially wants to be left alone, Kenshin rapidly acquires his own *gumi* (usually a criminal gang but here a gang of friends), which includes Yahiko, Sanosuke, and Megumi. Yahiko is a tweener boy, the son of a samurai whose father died in the war and whose mother died in a brothel trying to support him. He was working for the *yakuza* as a thief when he made the mistake of trying to steal from Kaoru.

Sanosuke at first wants to take Kenshin on for supporting the other side during the war. However, he realizes that Kenshin is not a tool of the government, merely of the people, and manages to forgive Kenshin (sort of) and at least hang out with him, especially after they beat up the criminal that had sicced Sanosuke on Kenshin.

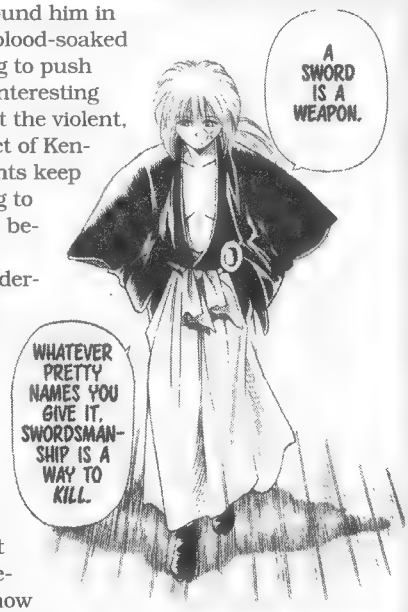
As for Megumi, she is a doctor, trained in both traditional and modern methods, who, after her family was massacred, was taken in as an apprentice by another doctor.

Sanosuke and Megumi have a flirtatious mutual crush in an "I hate you" sort of way, even though she claims most of her interest is really aimed toward Kenshin, much to Kaoru's chagrin.

The volumes are broken into several different story arcs, some looser or tighter in pacing than others. The first story arc, called the "Tokyo" arc for being set there, serves to introduce the Kenshin *gumi* and their relationships. Each volume or two introduces one of the major characters in his or her own story, along with some of the background of the next arc. This arc is usually considered the most comedic of the bunch, where the romantic undertones are most pronounced.

The "Kyoto" arc is named after the city where the story culminates. Kyoto was the old capital of Japan under the shogunate, while Edo (the original name of Tokyo) was the home of the marginalized emperor. The major opponent of the Kyoto arc is Shishio, who, along with his gang of hangers-on/samurai/mass-murdering maniacs, wants to bring back the time when the strong ruled (though whether the shogunate was really like that is another discussion entirely.)

Kenshin travels to Kyoto, and, despite trying to leave the rest of the *gumi* behind, they follow him in ones and twos, trying to ground him in the here and now rather than the blood-soaked past that his opponents keep trying to push Kenshin into re-living. One of the interesting themes that keep coming up is that the violent, deadly assassin is the strong aspect of Kenshin's personality, and his opponents keep trying to provoke him into reverting to that persona. His friends, however, believe that he is stronger now, with them, and is more than just a wanderer and murderer. Needless to say, the characters who fight alongside Kenshin, despite disliking him, often wish that his friends would just shut up and put the pointy ends of their swords into their enemies.



Himura Kenshin has sworn never to kill again and now carries a reversed-edge sword

The next story arc (called "Remembrance") is told completely in flashback, as Kenshin tells the rest of the *gumi* about his past in the rebellion. It's a much darker tale of how he fell in love and how that nearly destroyed him — and *did* destroy his love, leaving him marked on his cheek and soul. In addition, we see the first appearance of Shishio, who was just defeated at the end of the "Kyoto" arc, and we also see the genesis of the characters that will figure prominently in the "Jinchu" arc, where Kenshin and the *gumi* face the last demons of his past.

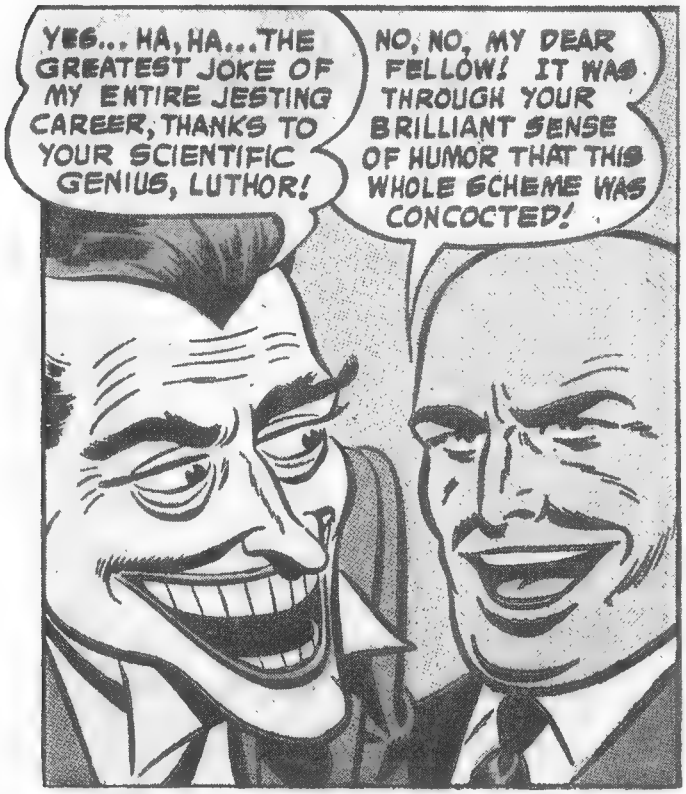
For the final storyline, the "Jinchu" arc, readers need background. The *Kenshin* anime was released in the U.S. in 2003 and was extremely popular. But the manga offers something the anime never offered: the final story arc of *Kenshin* (the "Jinchu" arc), in which the characters put their pasts to rest and find their final fates. Despite the show's popularity, the anime ran ahead of the manga, and there was a season or two of filler. But those filler story arcs were not as popular as the material that was derived from the manga, and the anime was canceled. While some parts of the "Jinchu" arc have been presented by direct-to-consumer anime (OVAs), the creator of the series considers it non-canon, and, thus, the manga is the only real source of the story's conclusion. The American release of the *Kenshin* manga is just starting the "Jinchu" arc, giving people the perfect jumping-on point and a reason to start reading the manga. These are the stories that people who were fans of the anime, but not the manga, will want to read — and, in fact, have been waiting two years for.

This is a chance for readers and retailers to get on the ground floor of one of the most eagerly awaited storylines in manga. Once hooked into the story, they can try such earlier storylines as the "Tokyo" arc (Vols. 1-6) and the short "Remembrance" storyline (Vols. 19-21). The "Kyoto" arc fills Vols. 7-18, and the grand finale that the creator, Nobuhiro Watsuki, intended for the series takes up Vols. 21-28.

Sometimes, dastardly villains just aren't too picky

My partner, The Joker

by **CRAIG SHUTT**


YES... HA, HA... THE GREATEST JOKE OF MY ENTIRE JESTING CAREER, THANKS TO YOUR SCIENTIFIC GENIUS, LUTHOR!
NO, NO, MY DEAR FELLOW! IT WAS THROUGH YOUR BRILLIANT SENSE OF HUMOR THAT THIS WHOLE SCHEME WAS CONCOCTED!

The Joker and Luthor's mutual admiration society was not destined to last in* World's Finest *#88.

Dear Mr. Silver Age,

Let's say, hypothetically speaking, of course, that I wanted to team up with a dastardly villain in the DC universe to rule the world. Whom would you suggest as the best partner to achieve that hypothetical goal?

Victor V.D.
Latveria

Mr. Silver Age says: My suggestion would be that you team up with The Joker, Vic. It's not that I have much evidence that he makes a great teammate — I actually have a lot of evidence to the contrary, in fact — but I figure that so many other villains can't be wrong. Back in the Silver Age, The Joker was the go-to guy when dastardly villains needed a partner, especially if they knew Batman was going to be involved. And, for a good part of The Silver Age, Batman usually was.

The reason for The Joker's partnership proclivities is that, while Batman had a stunningly diverse rogues' gallery, The Clown Prince of Crime was — and still is — clearly the first among equals. Whenever a villain has been needed to face off against The Caped Crusader as part of a group, The Joker has always been the first choice. And that's probably even truer today than it was back then.

No doubt this results from his holding the designation of being Batman's true arch-foe, his antithesis, the bright, loud chaos that disrupts The Dark Knight's dark, silent order. In that regard, he worked in much the same way that drab, brainy Lex Luthor worked for bright, powerful Superman, with one exception: Big Blue had almost no other rogues of any merit, especially in The Silver Age (except for Brainiac). So the pickings for villainous team-up members to offset The Man of Steel were mighty slim. That's not the case on Batman's side, but somehow you never saw villains rushing to team up with The Mad Hatter or The Riddler.

Another reason Joker was every writer's go-to guy for a villainous team-up in the Silver Age was that the rest of Batman's well-known rogue's gallery went into semi-retirement. The Joker appeared routinely, and Clayface showed his muddy mug a few times. But, with Batman confronting more science-fictional challenges in the early Silver Age, there weren't as many opportunities for the usual gang of wackos to appear. It wasn't until after the New Look began in 1964 that The Penguin, Riddler, and others began to cause trouble routinely again.

So, when Silver Age writers went searching for a villain to match against Batman, The Harlequin of Hate was the most obvious option. As Woody Allen put it, 80% of life is just showing up, and The Joker showed up *a lot.* As you might expect, Lex Luthor teamed up the most with The Malevolent Mountebank back in the day, although never successfully, of course. You'd think a brainiac like Lex might figure this out and give the ol' Mad Hatter a try, but it was not to be.

SOMEWHERE IN GOTHAM CITY, IN A SECRET HIDEAWAY KNOWN ONLY TO THE OVERLORDS OF THE UNDERWORLD, SITS A LIVING ROGUES' GALLERY OF CRIMEDOM'S CLEVEREST CROOKS!...
ALL RIGHT, PENGUIN!-- THIS MEETING YOU SUMMONED US TO BETTER BE NO GAG!
YOU INTERRUPTED MY CATNAP--
I WAS TRYING ON A NEW HAT WHEN YOUR BIRDY VOICE ASSURED ME IT WAS A MATTER OF LIFE AND DEATH!
BATMAN'S DEATH!
CLUE US IN! WHOSE LIFE? WHOSE DEATH?
AND OURS AS WELL!
PENGUIN
CAT WOMAN
JOKER
JOHNNY WITTS

Interestingly, though, while Superman and Batman seemed to make their differences mesh (at least in the Silver Age), the combination of drab Luthor and gaudy Joker made for a mismatched pair — even beyond the fact that they obviously never succeeded in their nefarious plans.

Worse yet, the differences in the two villains' approaches was never really explored during their team-ups. The writers simply partnered these two because they were the heroes' most cunning foes, with little thought put into showing how their individual styles could blend or contrast. A few more panels of that might have made these stories succeed on a level beyond the high concept of watching the two villains bang heads with each other and our heroes.

Batman's rogues, unlike Flash's foes, were not a gregarious bunch (except in* Batman *#201). But The Joker would team up with anyone, anytime.

This Big Two of Villainy first teamed up to match wits with our two super-pals in "Superman and Batman's Greatest Foes!" in *World's Finest* #88 (Jun 57). The devilish duo started out palsy-walsy and pretended to be legit, setting up shop in Metropolis to manufacture their new Mechano-Men. They put these indestructible robots through a series of tests, always arranging them so Superman and Batman would look foolish by interfering or rushing to save one of the robots they thought was human.

AND I THINK YOU TALK TOO LITTLE! MATCHING WITS WITH A WORTHY OPPONENT MAKES CRIME A PLEASURE-- AND NOT JUST A MONEY-GRUBBING CHORE!
HMM ... YOU MAY HAVE SOMETHING AT THAT, MY LAD!

Chagrined but unshaken in his suspicions, Superman arranged to replace one of the robots, but Luthor and The Joker caught on. They once again humiliated our World's Finest Team, setting things up for their big payoff. In the end, the heroes doped things out and corralled the villains, leaving them as cellmates, rather than business partners.

Mr. J critiqued Lex's modus operandi in their second team-up in* WF *#129.

Undaunted, these bad boys gave it another try a few years later in "Joker-Luthor, Incorporated!" in *WF* #129 (Nov 62). Frankly, that would've been a better name for their previous partnership, in which they really had formed a company. This time, they simply teamed up for some flat-out robbery but they had a better gizmo. During their first confrontation, Lex shot Supes with his atomic disperser (with a kryptonite base), turning Big Blue into "an electronic stream utterly incapable of action!" as The Joker so eloquently put it.

WHEN, AS THE HEROES PRESS THEIR ADVANTAGE...
GIVE UP, LUTHOR! AND BE GLAD I'M ONLY TAPPING YOU LIGHTLY!
JOKER! WHY AREN'T YOU LAUGHING AT MY PUNCH LINES?
UFF!

If Lex and The Joker team up, as in* WF *#177, can Superman and Batman be far behind?

That kept our heroes off balance for a while. This was a pretty straightforward them-against-us confrontation, except for a bit of byplay that noted their different approaches to crime. Basically, Joker argued that his constant yapping at his foes added pleasure to what otherwise was a "money-grubbing chore." Luthor was skeptical, and, in the end, neither of them was yukking it up too much.

The two arch-villains got back together yet another time in "Duel of the Crime Kings!" in *WF* #177 (Aug 68). It apparently took them a little longer this time to remember that they didn't exactly blend seamlessly. For flimsy and unnecessary reasons, Luthor had been transferred to Gotham State Maximum Security

THANKS, PARTNER! AND NOW, TO PROVE MY SINCERITY, I'LL LET YOU HAVE THE HONOR OF UNMASKING BATMAN AND EXPOSING HIS SECRET IDENTITY!
14

The Joker turned lemons into lemonade by convincing his captor, Clayface, to create a partnership in* Batman *#159.

Prison. He managed to sneak out a note offering 1 million smackers to anyone who freed him, using an attached map and cell-construction details. Fortunately for this mega-genius, his pre-programmed missive landed right where he wanted it to, in an alley frequented by ne'er-do-wells.

Even so, the chances of someone seeing his tiny missile, deciding to accept his offer rather than turn it over to the police, and then actually being able to make this plan come about seem pretty slim — except in the Silver Age, when the chances were at least 100%. I'm still not sure why Joker couldn't just have gone to Metropolis to free Lex and saved us a set-up page, except that it showed Lex's MacGyver-like brilliance, as if we hadn't already been aware of it. I'm sorry, I'm suddenly applying logic to a Silver Age story, which is never a useful way to spend my time.

The note, ultimately, brought The Buffoon of Burglary to the jail, and he used a pretty ingenious ploy to free Lex. Fortunately, The World's Finest Team was all over this escape like a cheap suit. Unfortunately, Superman's arrival accidentally uncovered a cache of Luthor's weapons. What are the chances? Well, actually, once again, in a Silver Age story, virtually 100%.

This story did a better job of showing each player's personality, as Joker's wackiness was offset by Luthor's inventiveness. That backfired after The Lancelot of Larceny saw Luthor use his time machine to bring Benedict Arnold to the present to aid their villainy. Now, as villains go, Benny would not have been my choice, indicating that Lex was more scientist than historian. But The Joker's try worked even less well, since, instead of grabbing the clown-killer Pagliaci (don't ask), he mistakenly grabbed Baron Von Münchhausen, "history's most famous liar," as Lex the Historian termed him, which, again, overstated the Baron's talent for telling tall tales.

With only enough juice to grab one more historic figure, Luthor went for Leonardo da Vinci, who was simply conned into helping. Leo helped plan a theft of the *Mona Lisa* by having a fake art authority (Münchhausen) claim the painting was a phony (which it was, judging by the size it was drawn).

Sadly, trouble soon brewed between the two brains of this outfit, since they didn't much like taking orders from each other. That sneaky Benedict fanned these embers into a fire of antagonism, at which point he used a let's-you-and-him-fight strategy to arrange a duel between Luthor and Joker. Didn't see *that* coming, did you? In the end, the two villains double-crossed their historical minions, and Superman and Batman (with the aid of the wily Leo) stepped in to pick up the pieces.

The Grim Jester teamed up with many other miscreants and oddball partners in The Silver Age, too, although with none of them as relentlessly as he worked with Lex. For instance, he teamed with another dreaded Batman foe, Matt Hagen, aka Clayface, in *Batman* #159 (Nov 63). OK, actually, the story was called "The Great Clayface-Joker Feud," and they did not start out as part of a mutual admiration society. They came into conflict because Clayface was running rings around The Dynamic Duo, and The Joker became jealous of the admiration Hagen was receiving from the boys down at Henchmen "R" Us.

Joker belittled Clayface as a doofus with a

The Clown Prince teamed with Riddler and Penguin to defeat Batman in* The Brave and the Bold *#68, but Metamorpho saved the day.

super-power, so Matt shaped his clay to resemble The Clown Prince and robbed Batwoman of her crown as Queen of Space (don't ask). Soon, he was surrounded by all four Bat Family members (Bat-Girl joined the fun) and

ONCE AGAIN BATMAN'S GANGLAND GUARDIANS MEET TO DISCUSS THE PROGRESS OF THEIR CAMPAIGN...
I'M HAVING AS GOOD A TIME AS A KITTEN WITH A BALL OF TWINE!
WHO GETS TO PLAY "SAVE BATMAN" NEXT, PENGUIN?
YOU DO, CLUEMASTER--THIS VERY NIGHT AT THE MEADOWLAND AMUSEMENT PARK!
CATWOMAN
PENGUIN
CLUEMASTER

changed shape to fly off, surprising the quartet, who thought they were battling Joker. That really ticked off our white-faced buddy.

The Harlequin of Hate retaliated by committing a crime in which he could alter his shape via bizarre costume changes. The next night, during another confrontation, both Joker and The Caped Crusader were ambushed and captured by Clayface. At that point, Joker offered a truce and suggested they team up, and Hagen agreed. Sadly, that lasted only a couple of panels before Batman put the kibosh on the plan, robbing readers of the pleasure of seeing an actual rogues' gallery team-up in action.

That's not to say that The Joker never got along with the other rogues, although they never teamed up in the way that The Flash's gregarious gang regularly did. A few gave it a try in "Alias The Bat-Hulk" in *The Brave and the Bold* #68 (Oct-Nov 66), when The Caped Crusader teamed, more or less, with Metamorpho.

The problem began when Batman was ambushed by the combined skills of The Penguin, The Riddler, and The Joker. The latter of those three booby-trapped the Batmobile while Bats was off chasing the others, and he got a batsnootful of a gas that turned him into a hulking brute. When he reverted to normal, he feared he might transform again, so he staggered to the Stagg mansion. Simon confirmed that he might change again, so Bats asked Metamorpho to stop him, if it happened — and, just then, it did.

Sadly for everyone, after Bat-Hulk clobbered Metamorpho, he tracked down the three bat-rogues and forced them to become his minions in a crime spree. Unfortunately for those three egomaniacs, the crime spree went pretty well. But then Metamorpho returned, and things were ultimately straightened out, with the three rogues carted to the pokey.

An even larger group of rogues — including The Joker again, of course — gathered for their one bigger-is-better adventure in "Batman's Gangland Guardians!" in *Batman* #201 (May 68). It kicked off with a team of Catwoman, Mad Hatter, Penguin, Cluemaster, Getaway Genius, and Johnny Wits joining Mr. J to discuss the impending arrival of a West Coast mob.

Penguin explained that the mobsters didn't fear the rogues but they *did* fear Batman and had set up a series of death traps for him. Penguin proposed that the rogues follow their fearsome foe and protect The Caped Crusader from these impending dangers, so the mob wouldn't come to town and elbow them out of the picture. Amazingly enough, all the rogues agreed to this ego-deflating notion (because, otherwise, we wouldn't have had a story). So each of them, in turn, gave Batman just the push to ensure he didn't end up a deceased super-hero.

Batman's rogues, including The Joker (of course), teamed to aid Batman in an unusual adventure in* Batman *#201.

It was a quirky set-up and a waste of the first (and only) team-up of such an array of rogues. Adding to it was that, in the end, it was revealed that yet another rogue, Mister Esper, had implanted the info in Penguin's brain so he could kill Batman himself. Of course, the other rogues had that long-range plan, too. But, rather than see a series of stories in which they did that, the great concept set up here wasn't followed up, and readers missed a chance to see more gatherings of Batman's assemblage of foes.

One of Joker's most bizarre team-ups came

THE SUPER-SHMOE DOES JUST THAT, AND SOON...
HA, HA, HA! THE UPSIDE-DOWN ROOM IS AN OLD GAG I'VE USED BEFORE, BUT I LIKE IT! THESE SUCTION CUPS ON OUR FEET WILL HOLD US IN PLACE!
THIS AM WONDERFUL WAY TO MAKE ROOM!
BUT ME NOT NEED 'EM! ME CAN WALK ON CEILING, USING MY SUPER-POWERS!

The Joker met his match in zaniness when he partnered with Bizarro-Superman and Bizarro-Batman in* WF *#156.

Gaggy's antics inspired Joker to new heights (or depths) of craziness in* Batman *#186.

when he was made a member of "The Federation of Bizarro Idiots!" in *WF* #156 (Mar 66). The story began with Bizarro-Superman creating a Bizarro-Batman so they could become the World's Worst team and fly to Earth to fill in for the originals, who were on a space mission. Needless to say, this didn't work out too well, causing Jimmy Olsen and Robin all kinds of grief.

When our heroes returned, they tried to calm down their replacements by showing them souvenirs from past adventures. But, on seeing a picture of The Joker, they decided a guy with such a pasty-white face was the perfect addition to their team and freed him from jail. The Joker wasn't all that comfortable with two super-dumbbells who were even goofier than he was, but it was hard to look a Bizarro gift horse in the mouth when he was a jailbird. He quickly joined their F.B.I. team and used the two gullible goofballs to start a crime spree. Sadly for The Joker, doing everything the opposite of Earthlings didn't work to his favor, and he was back behind bars well before this Bizarro adventure came to an end.

Dr. Destiny dreamed up The Joker (of course) to aid him in his battle with The JLA in* Justice League *#34.

"WHEN I WAS READY TO STRIKE--I CREATED A HUGE STONE PILLAR WITH A METALLIC WARRIOR INSIDE IT-- A DREAM JOKER AND CHAC--AND FORMED TITANIC DREAM SEA SHELLS..."

One of his saddest team-ups came in "The Joker's Original Robberies" in *Batman* #186 (Nov 66). In that tale, Mr. J partnered with Gagsworth A. Gagsworthy, a dwarf whose parents had a sad sense of humor. As a minion-among-minions, Gaggy's ability to make his boss laugh inspired The Grim Jester to greater heights of cunning. As a result, Gaggy's position as top man on the henchman totem pole was secured. Needless to say, a dwarf was not the most fearsome weapon to throw at The Dynamic Duo in hand-to-hand combat, but the two villains made a handsome pair in their matching striped jail outfits.

Having a most-favored henchman may not truly qualify as a team-up, and there were other times when Joker's partnerships had a senior partner, too — and he was not it. Several of those appeared in *Justice League of America*, where masterminds often used the heroes' own rogues to distract them while more nefarious doings were done. Needless to say, in those situations, The Joker was a likely candidate.

In the first such instance, Mr. J. didn't even need to put in an appearance to do his part. When Mr. Memory attacked The JLA in #14 (Sep 62), he did it by first gaining control of Batman to act in his place. After the Leaguers put the kibosh on Bats' activities and freed him from his brainwashing, he explained that he'd been chasing The Joker when Memory ambushed him. It's not clear that The Joker lured Batman into this trap through a partnership with Memory, but that's how the other Leaguers were taken down by their foes. So we'll credit The Joker with an assist, even though he didn't even have to show up for this one.

The Clown Prince of Crime teamed in a similar way with Dr. Destiny in *JLA* #34 (Feb 65). Destiny created a device that allowed his dreams to come to life and attack The JLA, after dreaming up ways that these creations could defeat them. To defeat Batman, Destiny dreamed up, you got it, The Joker. In this case, it apparently was a doppelgänger rather than the actual Buffoon of Burglary who attacked The Cape Crusader (and Hawkman), and it was clear that Destiny was the senior partner in this dream partnership.

One of the all-time most bizarre Joker

team-ups took place in *JLA* #77 (Dec 69). In that historic issue, Batman's all-time foe teamed up with Snapper Carr. That's right, he did! And, again, that fudges things just a bit, because Snapper didn't realize the person he was following was the all-time pasty-faced Bat-Rogue. Even so, in the tale, Snapper helped the somebody (disguised Joker or not) ambush the team and capture them all. Oh, the humanity!

Snap did this because he was brainwashed by — well, by the fab, reject-all-authority 1960s vibe he was grooving to at the time, I guess. The Joker, in his guise as John Dough, Average Guy, was convincing everyone that it was good to be average and normal — and super-heroes definitely weren't normal. In addition to that, Snapper admitted that, rather than basking in a reflected glow of glory, he was feeling a bit overshadowed by his super-buddies and "was sick of being a nothing!"

Rather than consider all the adventures he'd helped them with to be something, he decided to betray them. It only added insult to injury that his actions benefited The Joker rather than some truly "regular" villain.

SUDDENLY...
JIMMY! WHAT'S WITH THE EYEDROPPER BIT?
ONE MOMENT...BEFORE YOU TAKE THIS SAD SACK AWAY!
WHO NEEDS TEARS FROM CLARENCE? I JUST REMEMBERED...THE JOKER IS KNOWN AS THE CLOWN PRINCE OF CRIME!
9

In a reverse of this situation, Jimmy Olsen exploited The Joker when he created "Superman's Saddest Day!" in *Superman's Pal Jimmy Olsen* #125 (Dec 69). For reasons too arcane to go into here, Jimmy needed to collect tears — and, in this case, the tears of a clown. No doubt while humming the Smokey Robinson hit from the previous year, he headed for the circus. He was scheming how he could squeeze tears out of the world's funniest clown, who just happened to be in town just then (What are the chances?) when The Joker showed up to rob an actress who was visiting the circus with Batman. (What are ... well, OK, they were darn good.)

Jimbo helped nail Batman's pasty nemesis, which inexplicably made Mr. J. begin to bawl from the humiliation of being captured by such a doofus. Inspired, Jimbo grabbed his eyedropper and scooped up the tears of The Clown Prince of Crime. It wasn't exactly a team-up, but The Jimster required The Joker's help and received it, so I'm including it.

I IMAGINE MINE CONTAINED A TRACE OR TWO OF KRYPTONITE!
DON'T STAND THERE WITH YOUR FACE HANGING OUT, SNAPPER! TALK! WHY'D YOU SELL US OUT?
I... I'M NOT SURE! I GUESS THERE WERE A LOT OF REASONS...

The Joker was such a key team-up candidate that he even had imaginary partnerships in The Silver Age! Was that a great time period or what? Alfred was responsible for one of those combos, when he dreamed up "The Son of the Joker" in *Batman* #145 (Feb 62) to battle his fictional second-generation Dynamic Duo. Batman II (Dick Grayson) and Robin II (Bruce Wayne Jr.) faced off against the title character and were embarrassed by his taunts.

In a wacky twist, the original Batman looked up the original Joker, who was retired and tending his own garden, at least literally. He denied having a son and railed against the imposter cashing in on his reputation. But, in fact, Joker Jr. had been trained by the original to carry on the legacy, using Pappy's tricks. Fortunately, The Bat Family doped things out and nipped this fictional Joker team-up in the bud.

Another Joker team-up occurred in our imaginary future in "The Danger of the Deadly Duo!" in *WF* #166 (May 67). The Joker of the 30th century, a descendant of the original Joker, kept getting his ears pinned back by the Superman of that time period, we were told in one of a series of tales about the Superman of 2967. One of the earlier Jokers had killed the final Caped Crusader years ago, he explained, and he was tired of the new Supes nailing him instead. So he teamed

In a switch, Jimmy Olsen exploited The Joker for his nefarious goals in* Jimmy Olsen *#125.

A deluded Snapper Carr was tricked into partnering with The Joker and betraying his super-pals in* JLA *#77.

The Joker trained the next generation to take on Batman II in Alfred's story in* Batman *#145.

YOU'RE STILL A BIT CRUDE, OF COURSE-- BUT IF YOU REMEMBER ALL THE TRICKS I'VE TAUGHT YOU, YOU'LL BE WORTHY OF THE NAME... THE "SON" OF THE JOKER!

up with Muto, Superman's arch-foe in this period, to take down Big Future Blue.

The two villains initially went at each other toe-to-toe, in conflict in which Joker held his own. That convinced the two that they could benefit from teaming up. That worked out pretty well, thanks in large measure to the future Superman being vulnerable to seawater. ("My only weakness," he exclaimed, as if the stuff covering two-thirds of the Earth's surface was hard to come by.) Fortunately, he met up with Bron Wayne E7705, a direct descendant of Bruce Wayne. Together, they managed to keep future events looking pretty much like Silver Age ones, albeit with more gadgets and funnier clothes.

Muto and the future Joker found some common ground to form a partners hip in* WF *#166.

The end of The Silver Age by no means ended The Joker's penchant for team-ups. He had quite a few of his rogue buddies stop by his own title, which ran for nine issue starting in 1975. Those visitors included Two-Face, Lex Luthor, Scarecrow, and Catwoman. Granted, none of those truly count as team-ups, since The Joker learned that headlining his own comic book made him a tasty target for other villains. But they *do* show just how gregarious the son of a gun could be.

Then, in 1981, when DC and Marvel decided to create the unlikely team-up of Batman and The Hulk, they chose some unknown powerful alien called The Shaper of Worlds as The Turquoise Terror's foe. But guess who got the call to tangle with The Caped Crusader? You got it.

Even The Earth-2 version got into the act, in *JLA* #136 (Nov 76). In his very first appearance since our comics camera shifted to Earth-1, that other world's Joker teamed up with The Weeper from Earth-S to battle Earth-2's Batman and Robin plus Mr. Scarlet and Pinky of Earth-S. Obviously, there was just something about the guy that drew other villains to him — although it never ever worked out as well as they hoped it would. What a surprise.

Team-up reprints

Here's where the Joker stories in these issues can be found as reprints, according to Mark Waid's reprint index:

World's Finest #88 was reprinted in *World's Finest Archives* #2, *Greatest Joker Stories Ever Told*, *Joker: Stacked Deck*, *Batman from the '30s to the '70s* and *80-Page Giant* #15.

World's Finest #129 was reprinted in *DC Special* #8.

Batman #159 was reprinted in *Greatest Joker Stories Ever Told* and *Joker: Stacked Deck*.

JLA #14 was reprinted in *JLA Archives* #2 and *JLA* #67.

JLA #34 was reprinted in *JLA Archives* #5 and *Limited Collectors' Edition* #46.

JLA #77 was reprinted in *JLA Archives* #9.

Batman #145 was reprinted in *Batman* #254.

The rest have not been reprinted, as far as I can tell, and you know that can't make The Joker very happy.

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I've been a collector all of my life—even before I became the owner of a firm that specializes in providing insurance for thousands of collectibles. I know what it's like to lose the treasures of a lifetime hobby. Here's a lesson I learned that I'd like to pass along to you: Homeowners insurance is rarely, if ever, adequate for collectibles. Take a minute now and call, write or e-mail us for brochures that can help your peace of mind.

Dan Walker

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Ages, Earths, and (ulp!) corrections

Mr. Silver Age's Mail Chute — EXTRA!

NO! WAIT.. I'VE GOT SOMETHING TO TELL ...YEOW! CUT IT OUT!!
CAN'T YOU TAKE A HINT, YOU FLAMING FREAK! I HAVEN'T TIME TO GIVE OUT AUTOGRAPHS TODAY...NOW GET LOST!
THE HUMAN TORCH APPEARS MONTHLY IN STRANGE TALES!

The Torch offered unwanted aid to Spidey in* Amazing Spider-Man Annual *#1, in a scene Mr. Silver Age neglected in* CBG *#1606.

by **CRAIG SHUTT**

Dear Mr. Silver Age: I enjoyed your column on the "love-hate" relationship between Spidey and Torchy (in ***CBG*** #1606), but you were wrong about what happened in *Amazing Spider-Man Annual* #1 (1964). True, The Fantastic Four passed Spidey by, as he hung on for dear life on the flagpole (because he'd temporarily lost his powers), but they did take a few pokes at each other later.

After The Wall-Crawler had regained his powers and defeated a couple of members of The Sinister Six, he encountered Johnny. After a Marvel mini-melee, the Torch told Spidey that he wanted to help him battle The Sinister Six. Spidey, said a terse "Thanks, but no thanks!" and went on his way. (He beat the rest of The Sinister Six, in case you forgot.)

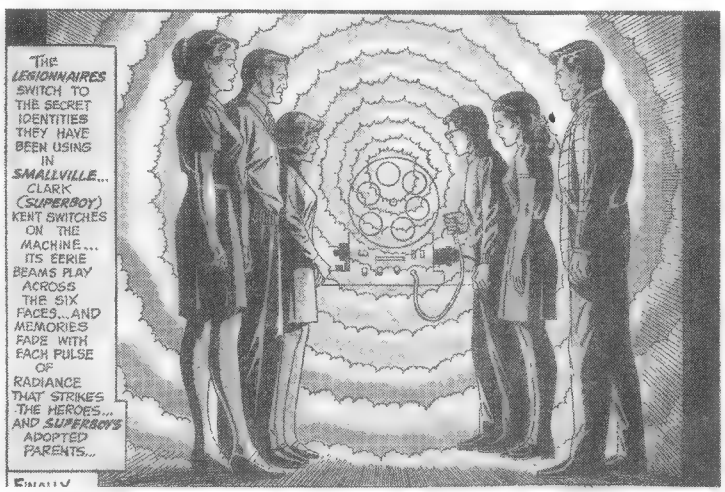
Thomas J. De Witt
silverscorpion007@yahoo.com

(I wouldn't say I was "wrong" about **ASMA** *#1, Tom, but I* **did** *forget that second Spidey-Torch conversation, so I appreciate the reminder. It mirrored the reverse offer of help that Spidey had given in their previous meeting in* **Strange Tales** *#119 (Apr 64), when Torch faced The Rabble Rouser and was similarly rejected. So it would've been well worth mentioning. I actually* **did** *remember that Spidey beat The Six later in the issue, but thanks for checking. — MSA)*

Dear Mr. Silver Age: I read the whole debate on the three big Ages of comics (in the immortal ***CBG*** #1608). In my opinion, the beginning of the direct market has had such an effect on comics that it is as important as the Bronze Age, if not *more* important. While the beginning of the direct market doesn't fit as another "heroic age," the changes that these comics have produced constitute a very important new age.

I have another story with memory loss for your list (in ***CBG*** #1609-1610), and it's one of my favorites: *Adventure Comics* #370 (Jul 68), featuring Superboy, Mon-El, Shadow Lass, and Duo Damsel in 20th century Smallville. To escape Mordru, Superboy built a hypnosis machine, which worked so well they had no memory of being super-heroes. After Mordru's soldiers arrived, Lana Lang and Pete Ross had to convince Clark Kent he was Superboy to save the day. It was a two-part story that started in #369, which had the added delight of showing Duo Damsel's unrequited love for Superboy.

William McGee, Jr.


THE LEGIONNAIRES SWITCH TO THE SECRET IDENTITIES THEY HAVE BEEN USING IN SMALLVILLE... CLARK (SUPERBOY) KENT SWITCHES ON THE MACHINE... ITS EERIE BEAMS PLAY ACROSS THE SIX FACES...AND MEMORIES FADE WITH EACH PULSE OF RADIANCE THAT STRIKES THE HEROES... AND SUPERBOY'S ADOPTED PARENTS...

Superboy inflicted amnesia on his family, his Legion buds, and himself to avoid Mordru in* Adventure *#370.

billmcgee2@prodigy.net

(Argghhhh! That Legion tale is a great one, Bill! I'm fond of that story — I actually picked the arrival of Mordru in #369 (Jun 68) as one of my favorite DC moments in ***CBG*** *#1598! And I, too, love that scene of Duo Damsel crawling through the tunnel, steaming at Clark's obliviousness to her flirting. I'd completely forgotten about the later amnesia part of that tale. I'll have to pull it out and reread it. Thanks for reminding me!*

As to your Age proposition, I have to ask the same question as always in cases in which someone wants to establish new ages: "A new age of ***what****?" If it's more super-heroes aimed more specifically at an audience that likes that, then it seems to fit inside my concept for the Bronze Age and only reinforces it. If you think the direct market opened the door to a wider variety of genres and ways of telling stories, then it might have some bearing on creating its own market and a new age — but it would be an age of something outside the super-hero Gold-Silver-Bronze Age system.*

I think that, while the direct market was a major factor in comics history, like World War II and the Comics Code, it didn't have a major impact on the starting or stopping of an ongoing Age. It certainly directed comics away from kids, just as the Code directed them toward kids, but I don't know that it drastically altered the focus on super-heroes, which is the genre that flourished in the Bronze Age. It gave a chance for other types of comics to arrive, but most of them didn't challenge super-heroes for popularity. — MSA)

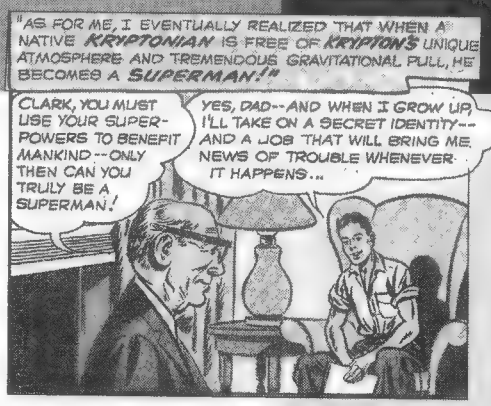
Dear Mr. Silver Age: Let me start by saying that I love your column. You and Captain Comics are the first two columnists I read every issue. I was thinking today about your column on beginning points for the heroes' Earth-1 adventures (in ***CBG*** #1608), and something occurred to me.

Back in the 1970s and 1980s, didn't DC establish that the Earth-1 Clark Kent worked for *The Daily Planet*, while the Earth-2 version was employed by *The Daily Star*? If I am correct, how does this fit in with your theories for the beginnings of the Earth-1 Superman stories?

John Behrens
john1006@metc.net
via CBGXtra.com

(You're right, John; as DC began telling more Earth-2 Superman stories in later years, it decided that the Earth-2 Clark worked for ***The Star*** *and eventually even succeeded George Taylor as editor. Using that early quirk in the storyline was a clever way to differentiate between two characters who otherwise were pretty identical except for some minor emblem changes, which hardly generates many plot differences.*

But, while that worked fine back in the 1970s, when Golden Age stories were long-gone comics requiring hazy memories of a little known factette, we now have all the stories in ***Archives*** *editions. And we can see that, for some odd reason, Clark and Lois simultaneously ditched* ***The Star*** *and Taylor in* ***Action*** *#22 (Mar 40) and began working for* ***The Planet*** *in* ***Action*** *#23 and* ***Superman*** *#4 (Spring 40).*


"AS FOR ME, I EVENTUALLY REALIZED THAT WHEN A NATIVE KRYPTONIAN IS FREE OF KRYPTON'S UNIQUE ATMOSPHERE AND TREMENDOUS GRAVITATIONAL PULL, HE BECOMES A SUPERMAN!"
CLARK, YOU MUST USE YOUR SUPER-POWERS TO BENEFIT MANKIND -- ONLY THEN CAN YOU TRULY BE A SUPERMAN!
YES, DAD--AND WHEN I GROW UP, I'LL TAKE ON A SECRET IDENTITY-- AND A JOB THAT WILL BRING ME NEWS OF TROUBLE WHENEVER IT HAPPENS..

Did Superman forget he'd been Superboy in retelling his origin in* Superman *#128, or was this the Earth-2 Superman?

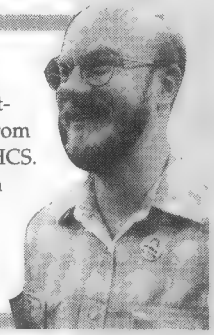
So, first off, we've got the problem of ***The Daily Star*** *guy being around for about two years and the Earth-1 guy being around for about 45 years. That causes problems for other Earth-1/2 delineators, such as Mr. Mxyz****tp****lk/Mxyz****pt****lk, who wasn't introduced in any form until after Clark was at* ***The Planet****. That means the Earth-1 version faced both versions, but Mxyz****tp****lk is now said to visit Earth-2.*

It also doesn't give us an out for the ***Superman*** *#128 story I mentioned in the article, in which Clark makes a tape for Perry White revealing his origin but forgetting about his career as Superboy. It only makes sense if that was the Earth-2 Superman. Granted, I doubt that was what the editors intended, but it's the only option besides they goofed.*

EDITORIAL OFFICE OF THE DAILY STAR. . .
CLARK AND LOIS. I WANT BOTH OF YOU TO GO TO LUXOR AT ONCE AS WAR CORRESPONDENTS!
SWELL! I'VE HOPED FOR A VACATION FOR A LONG TIME!
IF YOU HAVE A CHANCE TO ENJOY IT, BETWEEN DUCKING BOMBS, YOU'LL BE LUCKY!

Lois and Clark left The Star behind in* Action *#22. Did they get new jobs, or did the camera switch to Earth-1 that early?

It seems more likely that the Earth-2 Clark and Lois simply got new jobs in 1940. If the 1970s and 1980s writers decided that putting Clark at ***The Daily Star*** *made the Earth-2 Superman more distinct, I think we have to assume the Earth-2 Clark went back to* ***The Star*** *at some point, which certainly happens with ex-employees. It causes many fewer problems than trying to shoehorn every* ***Planet*** *story onto Earth-1. — MSA*



Known to fans worldwide as "Mr. Silver Age," **CRAIG SHUTT** has waxed nostalgic about comics of old in CBG since 1992. His latest book, ***Baby Boomer Comics***, is available from F+W Publications at (800) 258-0529, offer CBHCS. Got a question about the Silver Age? Drop him a line at **craigshutt@ameritech.net.** And visit him on the Web at his Forum section of **www.cbgxtra.com**.

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Marvel's mutant implosion

An X-amination of "House of M"

by **ANDREW SMITH**

SPOILER WARNING!

In case you've been saving those issues of Marvel's House of M to read "when there's time" in some long wintry evening, WATCH OUT!

This feature opens by giving away recent developments in Marvel's storylines!

"No more mutants."

I assume I'm not spoiling anything by quoting the shock ending of Marvel's *House of M* #7 (Nov 05), in which reality-warping fruitcake Wanda "Scarlet Witch" Maximoff decided to remake the universe with those three little words as her blueprint. According to the story — and numerous press conferences by Marvel creators — the intent is a massive culling of the X-universe, reducing the roll call of X-tant mutants to a more manageable number.

Which, from a glance at the Internet, has upset a lot of folks. Those three little words have induced a convulsion, as many X-fans shriek in dismay at the possibility of their favorite characters being X-cised from the franchise.

Well, hang on. Let's all take a deep breath, shall we?

I think that it's pretty much a certainty that I'll still be reading about Wolverine for some time to come. Moreover, I think this is a really good idea.

For one thing, I don't think too many fan favorites are going to be de-mutant-ized. Certainly, I don't see an X-it for any characters slated to appear in *X-Men 3* or in the current videogame series or who headline their own titles or who have a number of action figures or who have a long publishing history. That is to say: No character that is a valuable trademark is likely to go anywhere. Which covers a lot of territory. I think that it's pretty much a certainty that I'll still be reading about Wolverine for some time to come.

Moreover, I think this is a really good idea.

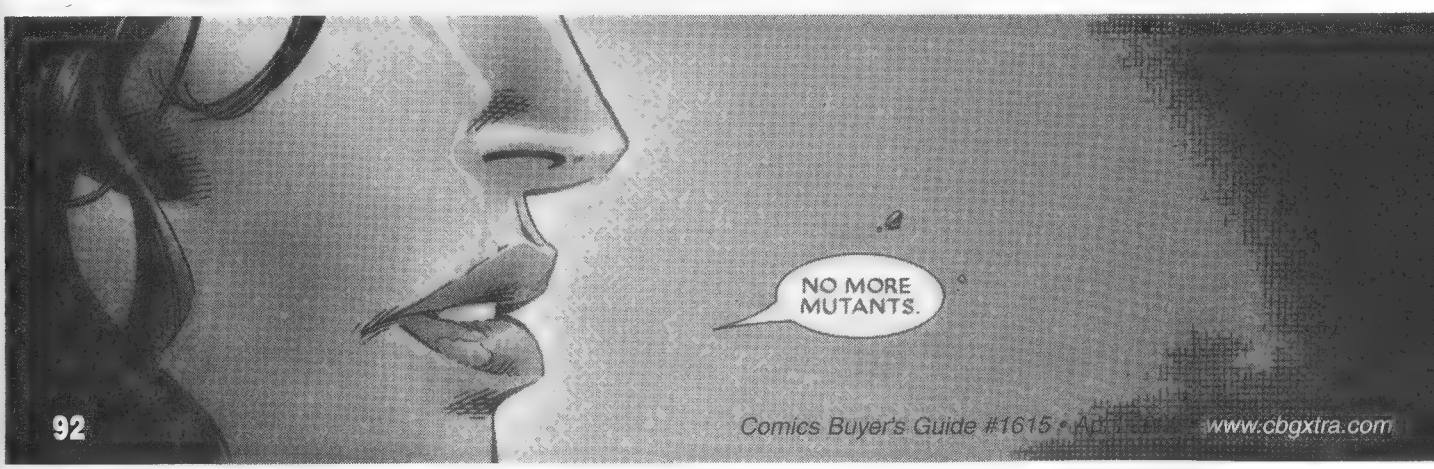
Again, everyone take a deep breath.

I know that a great many fans grew up reading about a burgeoning X-universe in which mutants reproduced like bunnies, where Morlocks lived in every subway tunnel, where part of New York was called "Mutant Town." Where there was a whole nation of mutants, numbering 6 million!

Sometimes, this has been pretty exciting, opening up gigantic vistas in which to place a tale and leading to a great many epics that we all remember fondly.

But there was also a terrible flaw in this approach, a disturbing subtext that has been evident to me, as an older reader, for some time. Apparently, Marvel Editor in Chief Joe Quesada is on the same page, since he might as well have been reading my mind when he wrote this online:

"X-Men at its core is about a group of people who are a minority; they are the downtrodden. The bottom line is at the very core of the X-Men metaphor is the fact that they are a small minority who have this special ability ... There was a point where every new Marvel book I cracked open had a new mutant or mutant team lurking just around the



AND HERE THEY ARE NOW! ALLOW ME TO PRESENT THEM TO YOU! FROM LEFT TO RIGHT WE HAVE HANK McCOY, KNOWN TO US AS THE BEAST! BOBBY DRAKE, NICKNAMED ICEMAN! SLIM SUMMERS, OUR HUMAN CYCLOPS! AND WARREN WORTHINGTON THE THIRD, WHO IS CALLED THE ANGEL! BOYS, THIS IS MISS JEAN GREY! SHE WILL BE KNOWN AS MARVEL GIRL!
WELCOME TO TO THE X-MEN, MISS GREY!
8.

corner ... the metaphor, the idea of X-Men, was being slowly broken."

Bingo.

Given the mutant explosion of recent years, it was getting harder and harder for me to regard The X-Men as defenders of a persecuted minority. I began to gag on the concept of anti-mutant hysteria, when virtually everyone in the Marvel universe was a mutant or was related to one or was married to one. The very *raison d'être* of The X-Men was being lost, and, no matter how much lip service was given to "Xavier's Dream," it no longer made sense for mutants to integrate into the mainstream, when they were *replacing* the mainstream.

Furthermore, The X-Men had, at some point, stopped being sympathetic characters. Back in the Silver Age, The X-Men worked toward being accepted. Their attitude was that mutants were people, too — that mutants and humans were all part of the same species — and they tried to convince humans to be tolerant of their fellow humans, who happened to be born different. And they battled against folks like Magneto, whose attitude was that mutants were a different species altogether ... and, naturally, a superior one. The X-Men represented Martin Luther King's vision, whereas Magneto represented the philosophy of Malcolm X. Integration and equality vs. separation and antagonism. This was an easy, visceral metaphor easy to grasp and support.

But that changed. I'm not sure when it happened, exactly, but, for the last several years, The X-Men have adopted Magneto's position (and also, when Grant Morrison was writing *New X-Men*, some of his rhetoric). Somewhere along the line, The X-Men embraced the idea of *homo superior*. For all intents and purposes, The X-Men now believe that they *are* a different species ... and, naturally, a superior one. One that will eventually replace the poor, hapless humans. You know, like us readers.

This is a really unsavory idea. It changes the very concept of The X-Men from a team of heroes working toward tolerance and understanding, to a team of shock troops from an alien race that means to replace us. And that's not heroic.

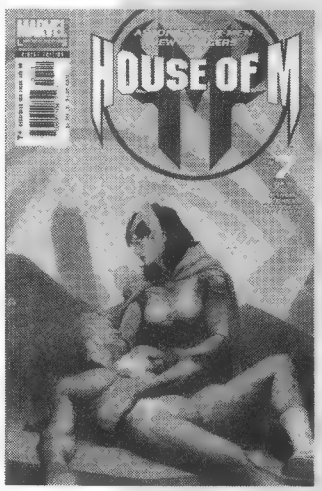
Oh, they try to be nice about it and all. They don't want to replace *Homo sapiens* violently, like Magneto. But, to me, it appears that what they're trying to do is be gentle, as they put the collar on us inferior beings. They're trying to be nice to their pets.

Not exactly MLK, is it?

And the thing is: With the advent of the mutant explosion, they're probably right. The unintended consequence of mutants virtually outnumbering humans is that the disappearance of *Homo sapiens* is, in fact, inevitable. Whether we're a separate race or not, we humans surely can't compete with mutants who can fly, read minds, lift battleships, or control the weather. Not if they exist in great numbers.

There's only one place this story can go. And, in the meantime, it makes Nick Fury and S.H.I.E.L.D. virtually irrelevant — and impotent. Ditto Spider-Man, Captain America, Daredevil, and the other human heroes. They're just a *Homo sapiens* sideshow: an evolutionary dead end that doesn't matter, since nothing they do has an impact on the world their superiors are building in 18 books a month. Dr. Doom's ambitions begin to look a bit silly, when he keeps fighting The Fantastic Four instead of the mutant villains who are already taking over the world under his nose. This month's battle between Captain America and The Red Skull is hard to take seriously, since Apocalypse could wipe them both out without breathing hard

The ultimate suggestion in the Silver Age wasn't that mutants were the inevitable "next step in human evolution." To the contrary, mutantcy seemed for all the world *like a birth defect.*



BECAUSE... WE WERE CHILDREN WHEN YOU TOOK US IN, PROFESSOR. SCARED AND UNCERTAIN ABOUT WHO AND WHAT WE WERE...
YOU TAUGHT US, HELPED US REALIZE OUR FULL POTENTIAL.
YOU HELPED US GROW UP... AND THAT'S JUST IT. WE'VE GROWN UP.
WE'RE NOT CHILDREN ANYMORE, PROFESSOR. WE HAVE TO LIVE OUR OWN LIVES NOW.

This "power creep" has led to characters so powerful that it's almost humorous to still refer to Cyclops as an "alpha mutant."

and intends to replace their competing philosophies with his own. The unintended consequence of a mutant explosion is a world in which human activity is as inconsequential as the mating habits of Neanderthals or the disagreements of ants.

To take it a step further, I think the mutant explosion has been damaging to The X-Men, as well. In the interests of drama, each new mutant has been more powerful than the last. To challenge the powerful X-Men, who themselves keep growing more powerful, ever more powerful foes had to be devised. This "power creep" has led to characters so powerful that it's almost humorous to still refer to Cyclops as an "alpha mutant." Compared to Apocalypse, Legion, The Externals, Selene, and even teammates like Storm and Phoenix, Scotty's little eye-zap looks pretty pathetic. When you have characters who control fundamental forces of nature, of what use is The Angel?

Finally, with so many mutants out there who can conquer or destroy the world from their easy chairs, it's becoming increasingly hard to believe that it hasn't happened yet. My suspension of disbelief is fraying, because I'm finding it hard to swallow that anybody could really stop Apocalypse ... or that he didn't conquer the world *before* there was an X-Men. He's been around since ancient Egypt, so why didn't he conquer the world in 10 B.C.? And is it plausible that, after millennia of planning, the upstart X-Men could stop him now?

So, to me, the status quo has for some time been untenable. I've found that the, ahem, evolution of the X-concept has taken us to a place where drama, sympathy for the protagonists, and suspension of disbelief are difficult to maintain. And for that to change, the mutant explosion must change. We have to take The X-Men back to basics and shed decades of accumulated baggage.

Now, I don't expect everyone to agree with me. In fact, a lot of people whose opinions I respect already disagree with me.

And I sympathize with their position. After all, the current status quo is the one they've always known, and they like it.

But I'm a bit older than most readers, and I once knew a different status quo — and I think it's one that worked better. And that was the Silver Age. In those halcyon years, there were precious few mutants — in fact, in a cursory review of the first 66 issues of *The X-Men* (before it went reprint in 1970), I counted only 24 named mutants — and nine of them were X-Men! Mutants in those days really *were* a minority, a *tiny* minority, which made The X-Men's battle for tolerance and understanding seem all the more heroic and Sisyphean.

Further, it was suggested in those days that the reason for mutants suddenly coming into being — believe it or not, Professor Xavier was believed to be the very first, since Wolverine, Amahl Farouk, and Apocalypse hadn't been created yet — was the advent of nuclear power. Xavier's parents had been exposed to radiation, as had Hank McCoy's, and Xavier opined on occasion that the rise of ambient radiation in the environment due to nuclear energy was the likely cause of mutation (and why there were so many in America). So the ultimate suggestion here wasn't that mutants were the inevitable "next step in human evolution." To the contrary, mutantcy seemed for all the world *like a birth defect.* Which, again, made The X-Men's position all the more poignant.

Now, before you call me a fuddy-duddy, let me point out that I'm not calling for a re-

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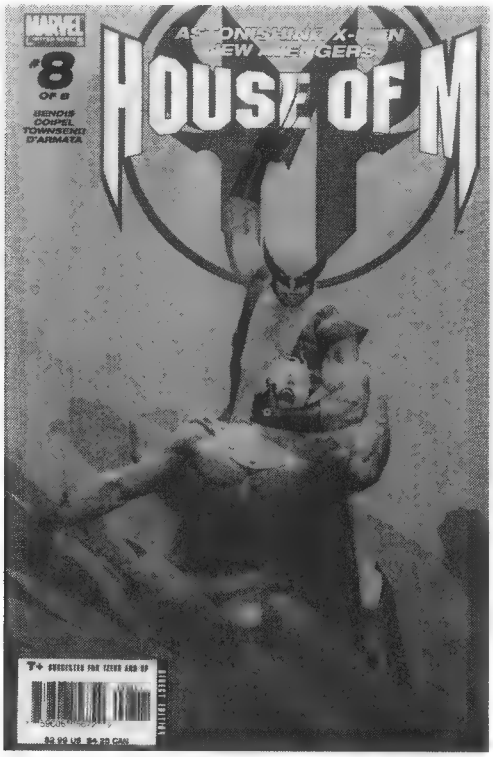


turn to the simple stories of the '60s. I loved the Silver Age, because those are the stories I grew up with. But times have changed, and I'm not 12 years old any more. I don't want a return to those types of stories, nor do I expect one from Quesada and company.

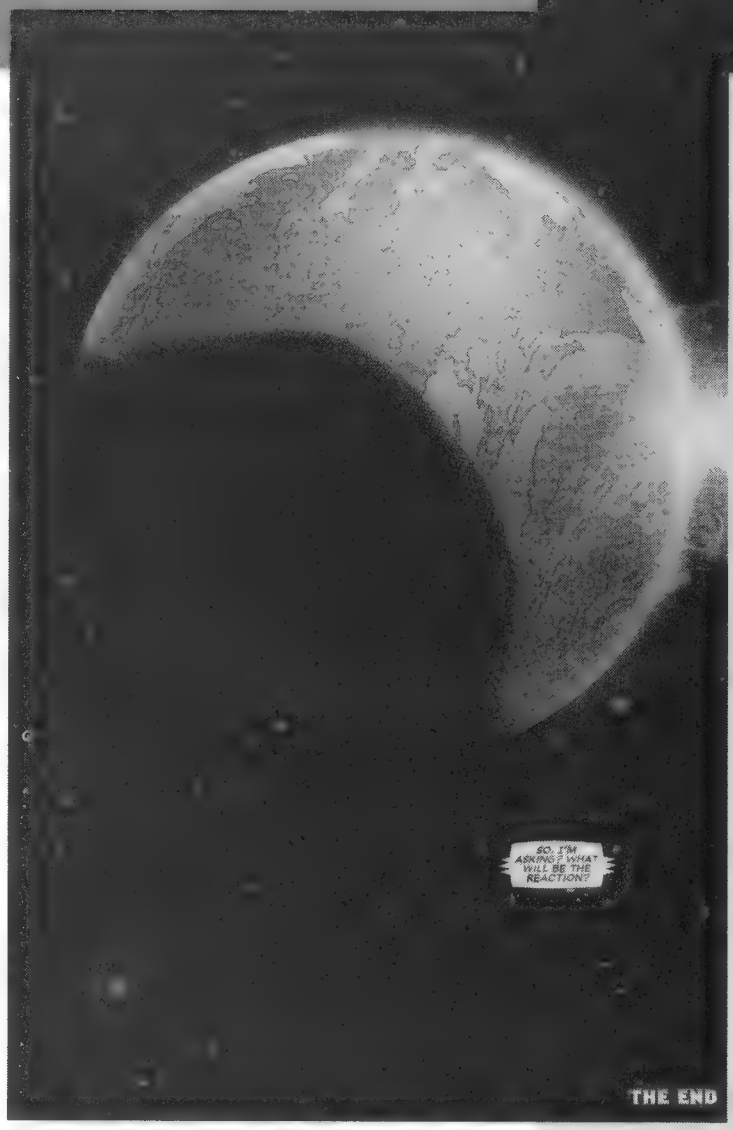
Instead, what I see Marvel doing is deliberately sidestepping a narrative dead end. The X-books for years have been barreling toward the evolutionary certainty of humans being replaced or enslaved by mutants — or, conversely, humans wiping out mutants to prevent that outcome. We've had lots of terrific stories exploring that idea, from "Days of Future Past" to "Age of Apocalypse" to "House of M." But it is, I repeat, a narrative dead end. It only has one denouement and doesn't allow for any options.

But reducing the number of mutants to a Silver Age level opens up new story possibilities — and not just ones we've already seen. I fully expect that Marvel will take the narrative in a 21st century direction and not just rehash hoary stuff from the Summer of Love. I just can't believe that today's characters will suddenly be concerned about Vietnam or the War on Poverty or whatever else we were talking about when Lyndon Johnson was president. The world has changed too much.

So I'm confident that the consequences of House of M will be a huge step sideways, instead of a huge step backward. And that the X-books will plow new territory, free of the awful burden of that narrative dead end.

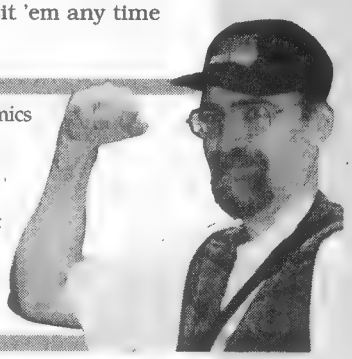
And for those of you lamenting this change, let me repeat that I sympathize. But let me also suggest that change, as Mr. Spock once said, is the only constant in the universe. Julius Schwartz once said, supposedly, that super-hero universes need to be more or less re-invented every 10 years or so, and now that time has come for the X-books. Just as that time came for me when the Silver Age became the Bronze Age and when the Bronze Age became the Modern Age. I had to adapt — or quit comics. And I *did* adapt, learning to embrace the new possibilities and to thrill to new stories. And now you, like me, will have that opportunity.

And, like me, if you miss your old stories, you've still got 'em. All our old favorites are in longboxes, and we can visit 'em any time we want.



Writer Brian Michael Bendis raised an important question at the end of* House of M *#8 and gave a hint of its answer (above).

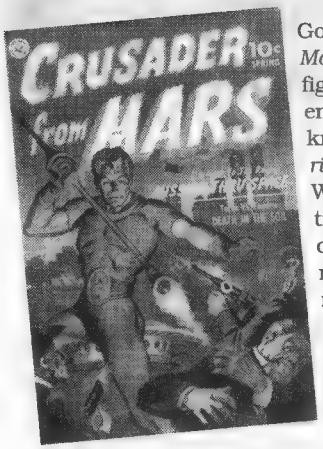
Author of the syndicated comics column "Captain Comics", **ANDREW SMITH** has written more than 200 *CBG* columns. Check out his message board at **www.captaincomics.us**, or send your questions to him at **capncomics@aol.com**!



A short visit from another planet

Crusader from Mars two-issue run

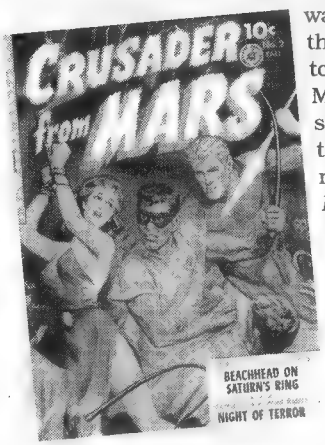
by MICHELLE NOLAN



In the comic-book limbo between the Golden and Silver Ages, *Crusader from Mars* briefly helped fill a need for heroic figures, however odd. The mighty Martian emerged from Ziff-Davis, far better known as the publisher of *Amazing Stories* and other pulps and magazines. When Ziff-Davis tried a three-year flirtation with a wide variety of short-lived comic-book titles in 1950-52, slightly more than 160 issues hit the stands, most with a resounding thud. One of the strangest — and scarcest — was the two-issue run of *Crusader from Mars*.

Superman co-creator Jerry Siegel, about five years removed from the sad end of his career at DC, is credited with writing the four short adventures of Tarka, the Crusader from Mars, and his female lover and partner Zira, whose status was never quite made clear. It's difficult to tell whether Tarka and Zira really had a genuine chance to fly off the crowded newsstands of the period, since, by the end of 1952, Ziff-Davis had discontinued all but one of its titles. One of its last titles was a 132-page giant, *Tops in Adventure*, which included re-bound adventures of the Crusader from Mars. The lone Ziff-Davis survivor was the apparently successful *G.I. Joe*, whose 51-issue run lasted until 1957.

Tarka and Zira fit right in with these flights of fancy.



In 1952, the concept of heroes from Mars was fairly fresh in comic books, although scientists long since had begun to suspect there were no real men from Mars, green or otherwise. The type of science-fiction feature films we know today didn't start until the 1950-51 period, when the likes of *Destination Moon*, *The Day the Earth Stood Still*, *The Thing from Another World*, and *Flight to Mars* were hits.

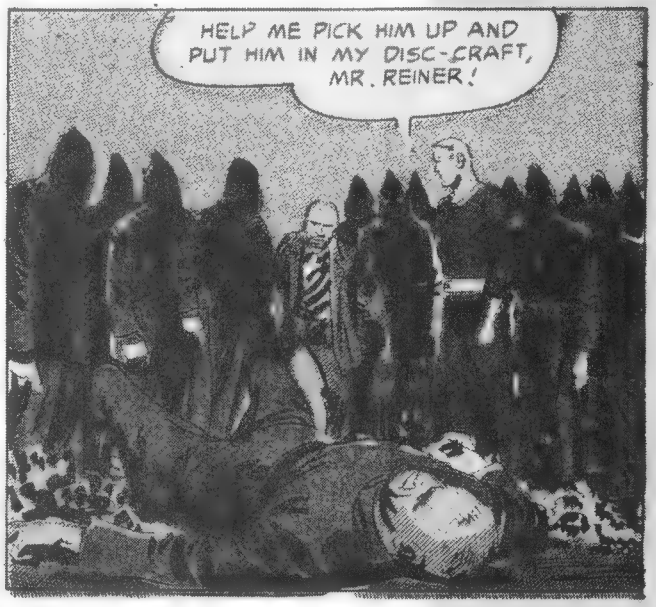
Other than a couple of highbrow concept movies, visitors to and/or from outer space science fiction in the first two-plus decades of sound films were limited to characters in the serials, such as Flash Gordon, Buck Rogers, and The Purple Monster (a Martian villain created by Republic in 1945). Since serials were often re-run in theaters and then on television about the time *Crusader from Mars* hit the newsstands, Tarka and Zira fit right in with these flights of fancy.

The blurb that began the first Crusader from Mars story in #1 (Jan-Feb-Mar 52 in the indicia, Spring on the cover) was, indeed, startling from a comic-book standpoint: "In Caaso, the capitol of Mars, an especially convened court has found Tarka guilty of murdering his rival for Zira's affections! Zira has been found equally guilty since she was the cause of the tragedy." Since they had committed "the only crime on Mars in 50 years," Tarka suggested that, "we expiate our crime by devoting our lives to fight evil on Earth."

The judge liked that idea, but remained skeptical with a sentiment straight from *film noir* of the era: "It is true, that of all the planets Earth is the most primitive and evil! But what can one man and one woman do to bring the Earth to reason?" But Zira helped Tarka talk their way to Earth, via a "permanent observation post in the Earth's stratosphere." And you thought flying saucers were hard to spot!

Lo Wincro, "space marshal of disc station #6," proceeded to send Tarka and Zira to battle the evil of "germ cultures" about to be unleashed by the rulers of Herzegovina. Although the kids who read this story may not have realized it, there was a *real* Herzegovina — spelled the same way — that had long since become part of Yugoslavia. So much for accurate geography lessons in comic books! The bad guys in Herzegovina, looking suspiciously like Soviet communists and led by prime minister Vlashti Drobinko, were infiltrated by Tarka and Zira, dressed like Earthlings in what the female half of the partnership moaned were "very frumpy" clothes. Our heroes tried to warn the American powers that be, only to run into the bureaucracy on both presidential and military levels. Then, they tried the media, only to be turned away.

With only two pages left in an eight-page story, direct action was Tarka's only choice,



aided by the Martians stationed in the stratosphere. After a brief battle, Tarka dumped Drobinko on the roof of the United Nations building with a note pinned to his uniform, commanding the "leaders of the Earth" to "see that justice is done." Martian efficiency at its finest!

The second Crusader from Mars story in the first issue, a six-page mishmash called "Death in the Soil," can be nicely summed up by Zira's comment about a letter received by General Claymore of Army Intelligence, her new boss. (Martians apparently have a quick "in," even in a tight job market.) As she applied some after-dinner lipstick (The urge to beauty is universal, right?), she told Tarka the letter was "something about radio-active isotopes! The synchroton in Mid-Western University has been tampered with, and it's the only machine capable of producing the new chemical, radio-active phosphorus!" Faced by a blight that would destroy all of America's crops, Tarka found a way to produce the phosphorus in outer space and saved the nation from starvation.

It took about six months, but Tarka and Zira reappeared in *Crusader from Mars* # 2 (Fal 52) to solve their strangest adventure: a seven-page encounter with a Ku Klux Klan knockoff called "The Black Hoods." These guys were out to run foreign farmers off their land. Tarka quickly dispatched several of them with a few good Martian left hooks, then sought help in vain from the FBI. Meanwhile, the Black Hoods kidnapped Zira and were about to lynch her along with the leader of the farmers when Tarka swooped down in "one of those flying saucers," as a hooded type exclaimed.

Tarka stylishly emerged in a red costume with green pants — it was green with red pants in the first issue — scattered them all, and quickly loaded the leader of the Black Hoods on his flying saucer, destined for a grim fate where he "will be digging canals on Mars for the new few years!"

In this second issue, there was no reference to the origins of Tarka and Zira as criminals on Mars who'd sought redemption on Earth. In fact, in Tarka's last adventure, the seven-page "Beachhead on Saturn's Ring" (just one?), there was no reference to his career on Earth at all. The strange story found him called by "the Solar System Assembly" to fight interplanetary evil. With their mission accomplished, Tarka and Zira were welcomed back to Mars. "Zira and I are ready to continue the fight for freedom anywhere in space!" Tarka said.

But those were to be his final words in comic books.

With their mission accomplished, Tarka and Zira were welcomed back to Mars.

WITH AN UNWILLING PASSENGER, TARKA AND ZIRA HEAD FOR MARS.
REINER AND HIS FRIENDS WILL NO LONGER BE MOLESTED, BECAUSE CROSBY, THE LEADER AND ACTIVATING FORCE OF THE BLACK HOODS, WILL BE DIGGING CANALS ON MARS FOR THE NEXT FEW YEARS!
YES, THERE IS MUCH TO BE DONE TO WIPE OUT EVIL ON EARTH, TARKA! BUT LOOK... A SPACE-SIGNAL IS COMING IN FROM SOLAR SYSTEM TASK FORCE HEAD-QUARTERS! PERHAPS WE ARE BEING TRANSFERRED TO DUTY IN SPACE!
THE END

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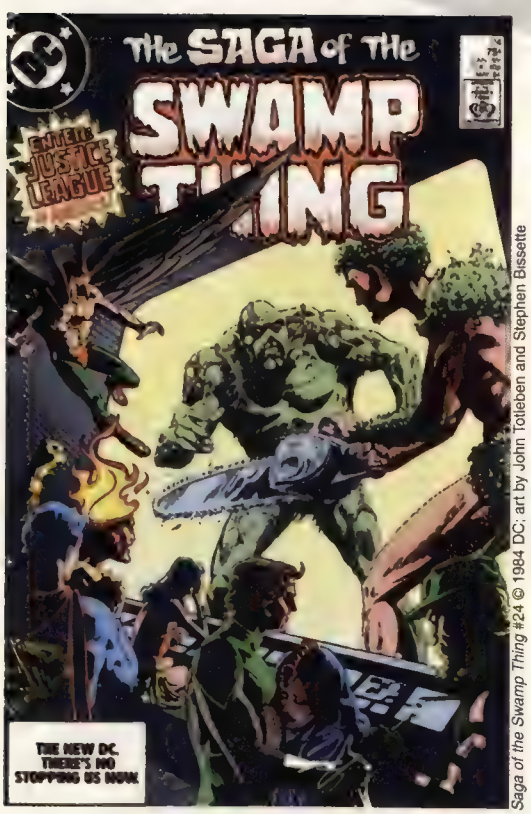
Scott Beatty

10 FAVORITE COMIC BOOK COVERS

A DC Top 10 from a DC writer

Art by Marcos Martin

Scott Beatty, best-known for his work on the *Batman Begins* adaptation and the ongoing *Son of Vulcan* and *Nightwing*, recently shared his Top 10 favorite covers with ***CBG*** as well as his own intro: "When ***CBG*** asked me to contribute to this feature, I was hip-deep in my comic-book collection, having just purchased several gargantuan shelving units to contain what I tell the IRS is 'research.' For the first time in years, I spent too many hours leafing through books that I bought with a $2 weekly allowance, a sum that wouldn't purchase one new title today. The most difficult job was narrowing my picks down to 10, especially when I'd like nothing more than to acknowledge all the stellar artists I've worked with as a professional in this industry. Mostly, these covers reflect the 'Good Gosh!' moments of a childhood immersed in four-color worlds. After all these years, staring at these books is the best time machine ever devised."



Saga of the Swamp Thing #24 © 1984 DC; art by John Totleben and Stephen Bissette

Saga of the Swamp Thing* #24 (May 84).** *"I love this one so much I paid homage to it with Woodrue's appearance in* ***Son of Vulcan *#1. Simple and elegant."*
Orig. price: 75¢ Current NM price: $6

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NO. 1 NOV
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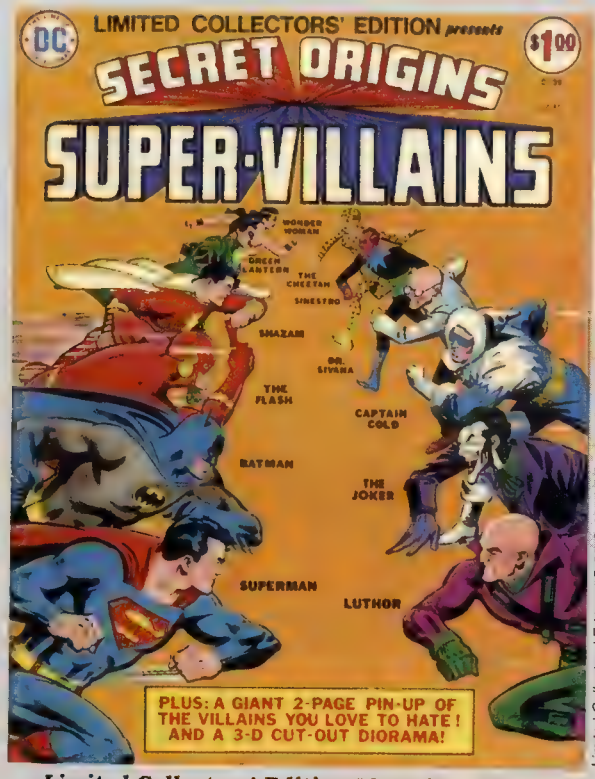
THE LAST BOY ON EARTH!
1st DC ISSUE
A SENSATIONAL DC JACK KIRBY BLOCKBUSTER

Kamandi, The Last Boy on Earth #1 © 1972 DC; art by Jack Kirby

Kamandi, The Last Boy on Earth* #1 (Nov 72).** ***"Planet of the Apes *defiled Lady Liberty first and best, but, man, this Jack Kirby cover just sings to me."*
Orig. price: 20¢ Current NM price: $20

Manhunter #1 © 1984 DC; cover art by Walt Simonson

***Manhunter* #1 (84).** *"I snagged this collection the moment it hit my nearest comics shop. Years later, I had dinner with Walt and Louise Simonson and finally had the chance to go fanboy all over Walt."*
Orig. price: $2.50 Current NM price: $2.50



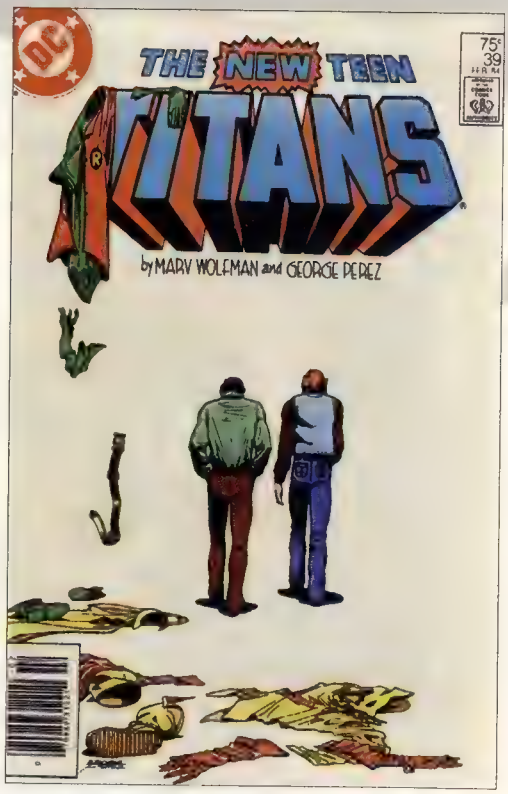
Limited Collectors' Edition #C-39 © 1975 DC; cover by Neal Adams

***Limited Collectors' Edition* #C-39 (Nov 75).** *"As a child, this image cemented in my mind the notion that every super-hero has an opposite number in the dichotomy of good versus evil. Recently, I recreated this cover with action figures."* **Orig. price: $1 Current NM price: $10**

The FASTEST MAN ALIVE!
NOW 40¢
THE FLASH
WE'LL BE LATE FOR THE PERFORMANCE, BARRY...WHAT'S KEEPING YOU?
HOW WILL I EVER EXPLAIN THIS TO IRIS?

The Flash #271 © 1979 DC; art by Rich Buckler and Dick Giordano

***The Flash* #271 (Mar 79).** *"I remember first being struck that Barry wasn't so much concerned with the fact that his body was riddled with shrapnel as how it might affect his domestic bliss with the lovely Iris."* **Orig. price: 40¢ Current NM price: $4**



New Teen Titans #39 © 1984 DC; art by George Pérez

***The New Teen Titans* #39 (Feb 84).** *"Maybe it was the story, but the cover broke every rule. The sound you hear is my jaw careening off the floor."*
Orig. price: 75¢ Current NM price: $3

THE SECRET SOCIETY OF
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NO. 1
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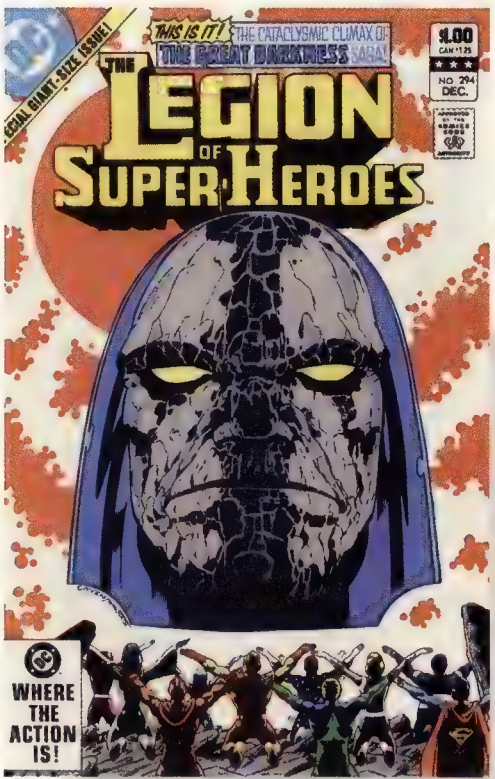
CAPTAIN COMET DARES TO ATTACK US AGAIN-- BUT THIS TIME OUR NEW LEADER WILL COMPLETELY DESTROY HIM!

Secret Society of Super-Villains #11 © 1977 DC; cover by Rich Buckler

***Secret Society of Super-Villains* #11 (Dec 77).** *"I've gone on record that I'd commit very bad things to write a Captain Comet series. Comet pursuing the Society month after month: Priceless."*

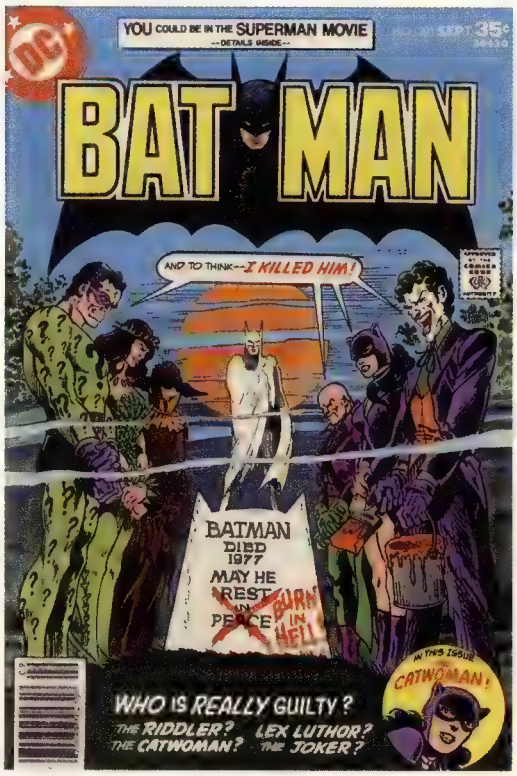
Orig. price: 35¢ Current NM price: $3



Legion of Super-Heroes #294 © 1982 DC; art by Keith Giffen and Larry Mahlstedt

***Legion of Super-Heroes* #294 (Dec 82).** *"Keith Giffen and Larry Mahlstedt made Kirby's best villain frightful again with this cover, Darkseid writ large with those callow Legionnaires humbled before him."*

Orig. price: $1 Current NM price: $2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IN THIS ISSUE CATWOMAN!
WHO IS REALLY GUILTY?
THE RIDDLER? THE CATWOMAN? LEX LUTHOR? THE JOKER?

Batman #291 © 1977 DC; art by Jim Aparo

***Batman* #291 (Sep 77).** *"I'm hard-pressed to pick just one Jim Aparo cover. This one always sticks in my head, and Batman doesn't even appear on the cover."*

Orig. price: 35¢ Current NM price: $9

Action Comics #484 © 1978 DC; art by Jose Luis Garcia-Lopez

***Action Comics* #484 (Jun 78).** *"Talk about a bait-and-switch courtesy of the wonderful Jose Luis Garcia-Lopez. Superman and Lois finally getting married? Kinda."*

Orig. price: 35¢ Current NM price: $5

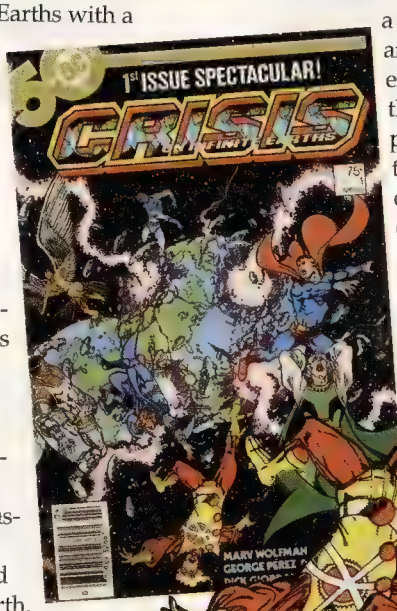
HEROCLIX MARKET REPORT

by MICHAEL PATRICK SULLIVAN

Crisis for infinite clix!

Twenty years ago, a great change came to the DC universe. It was called *Crisis on Infinite Earths*. Prior to the Crisis, the universe was actually a multiverse, with several different versions of Earth.

On Earth-1, Superman and Batman first appeared in modern times and helped found the Justice League. On Earth-2, the same heroes arose in the '40s and founded the Justice Society. On Earth-3, the only hero was Luthor and the villains were the mirror image of the JLA called the Crime Syndicate. There were several other Earths with a variety of differences. Most were destroyed during the Crisis.

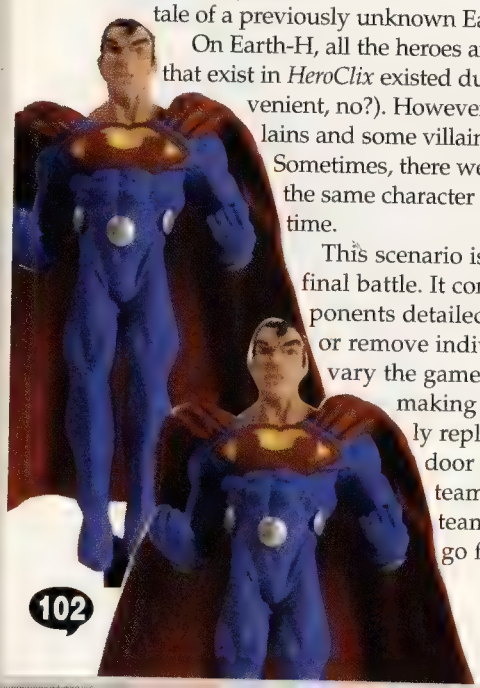


The universe was not meant to be a multiverse, and when it was created, the Monitor and the Anti-Monitor were created as well. The Monitor meant to save lives by folding the remaining multiple earths into one, stronger unit. The Anti-Monitor sought to annihilate the multiverse and increase his own power as a result. And all the while, the Flash hurtled through time trying to warn his compatriots.

After the Anti-Monitor was defeated, only one Earth existed, exhibiting characteristics of many of the previously existing Earths. Now, through *HeroClix*, players can create the untold tale of a previously unknown Earth.

On Earth-H, all the heroes and villains that exist in *HeroClix* existed during the Crisis (convenient, no?). However, some heroes were villains and some villains were heroes. Sometimes, there were even two versions of the same character in existence at the same time.

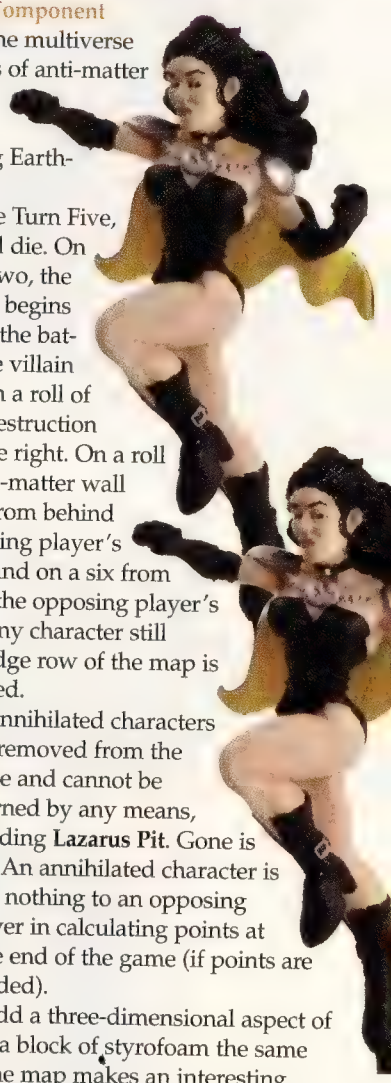
This scenario is the tale of Earth-H's final battle. It consists of the three components detailed below. You can add or remove individual components to vary the game and its difficulty, making this scenario extremely replayable. Use any outdoor map. Designate one team as heroes and one team as villains. Heroes go first.



The Anti-Matter Component

As the very fabric of the multiverse was torn apart, vast walls of anti-matter consumed one universe after another. Now the anti-matter is annihilating Earth-H!

At the beginning of the Turn Five, the villains roll a six-sided die. On a roll of one or two, the anti-matter wall begins encroaching on the battlefield from the villain player's left. On a roll of three or four, destruction ensues from the right. On a roll of five, the anti-matter wall begins from behind the rolling player's forces and on a six from behind the opposing player's team. Any character still on the edge row of the map is annihilated.

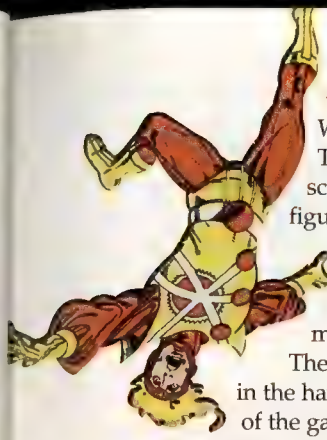


Annihilated characters are removed from the game and cannot be returned by any means, including **Lazarus Pit**. Gone is gone. An annihilated character is worth nothing to an opposing player in calculating points at the end of the game (if points are needed).

To add a three-dimensional aspect of the game, a block of styrofoam the same length as the map makes an interesting and story-accurate marker for the anti-matter. If using only the anti-matter component, the win condition is either last man standing or points-based for timed games. If the anti-matter wipes out all but the last column of squares and there are still characters from both sides existing, the greater point value wins before the wall eliminates Earth-H from the multiverse.

The Tuning Fork Component

The Monitor has fired an inter-dimensional missile at Earth-H. On board is what looks like an Interdimensional Tuning Fork that will keep the anti-matter at bay until forces



from other Earths can assist. That time is the end of the 12th turn. Whoever is in possession of the Tuning Fork at that time wins the scenario. If it is the villains, they have figured out how to use the technology to escape Earth-H. Should the heroes be victorious, the anti-matter is stopped and reinforcements are on the way.

The Tuning Fork, unfortunately, landed in the hands of the villains. Prior to the start of the game, the villains player must select one character to possess the Fork, write the character's name down and keep it hidden from the heroes player. Possession of the Tuning Fork does not hinder a character in any way. Possession is transferred only by being KO'd and only to the character who delivered the blow.

The Flash Component

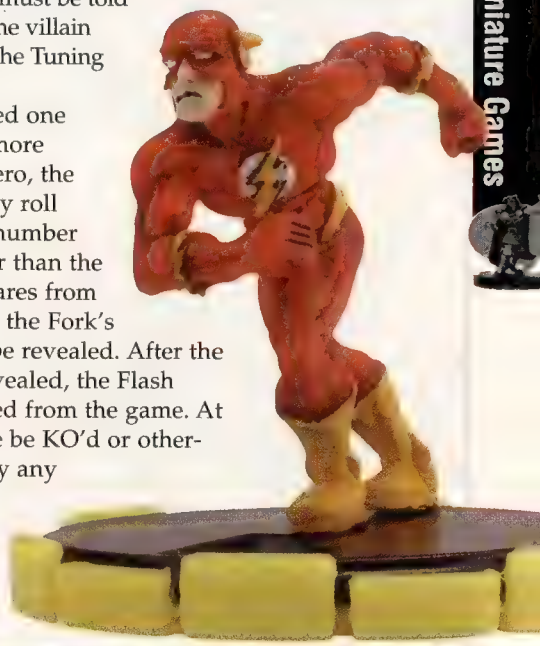
The Flash component is used only in conjunction with the Tuning Fork. When using this component, no player may include the Flash on his or her team.

The Flash piece is used by the villains. At the end of each villain turn, place the Flash on any unoccupied space on the map. The Flash does not move in any other way or act against any player. He serves only as an obstacle. He blocks line of sight and any character adjacent must roll to break away.

After the Flash is placed, if he is adjacent to a hero, then the hero player must be told the identity of the villain who possesses the Tuning Fork.

If he is placed one full square or more away from a hero, the hero player may roll one die. If the number rolled is greater than the number of squares from his figure, then the Fork's location must be revealed. After the possessor is revealed, the Flash piece is removed from the game. At no point can he be KO'd or otherwise affected by any player.

Good luck and happy end of the world!



WizKids news roundup

WizKids has announced plans to continue the New-Guy Night *HeroClix* program, a promotional campaign designed to introduce new players to *HeroClix*. "The first New-Guy Night event was a huge success," said WizKids Vice President of Sales and Marketing Mike Samora. "A month before the release of *Marvel HeroClix: Armor Wars*, we introduced thousands of new players to the game, and now we're poised to do it again." The second New-Guy Night event will occur in January, associated with the upcoming *DC HeroClix: Collateral Damage* set. Each new *HeroClix* player and attending current *HeroClix* player at the New-Guy Night will receive a free collector's edition Superman figure.

WizKids has also announced the creation of the *MechWarrior* Officer's Club and *HeroClix* Collector's Club. "The *MechWarrior* Officer's Club is a flagship program that will carry over to other WizKids game lines," said Samora. "What began with the 'Buy It by the Brick' program for *HeroClix* has grown into a club that supports customers who support their local retailers."

Beginning in January with the release of *MechWarrior: Domination*, customers who purchase eight boosters of that expansion at a brick-and-mortar store can enter the *MechWarrior* Officer's Club. Officer's Club members will be entitled to special deals and perks, including the opportunity to buy *MechWarrior* Army Builder kits, which are new packs of pre-determined figures that can help them flesh out their armies. Club members also receive a discount on the kits, which will be produced in limited quantities and sold on a first-come, first-served basis. Other perks of the Officer's Club will be announced in the future.

Beginning in February with the release of *Collateral Damage*, *HeroClix* fans who purchase a shrink-wrapped "brick" of 12 *Collateral Damage* boosters and send in for the exclusive Krypto collector's edition figure will be enrolled in the *HeroClix* Collector's Club. Membership will give them the opportunity to purchase Collector's Sets of *HeroClix* figures, before they become available to the public, at a reduced price.

The new *HeroClix* Collector's Sets are composed of five to seven pre-selected *HeroClix* figures that generally would not be produced in a normal expansion set. The first Collector's Set is *DC HeroClix Giants*. Future sets will be determined generally by the votes of the *HeroClix* online community at WizKids' website.

The next two *HeroClix Collector's Sets* have already been determined through polls on the WizKids website that asked fans for their input in the new sets. The second *HeroClix Collector's Set* will be *Indy HeroClix: Invincible*, and the third will be *DC HeroClix: Alien Green Lantern Corps*. Yes, now you can look forward to the day when you can take down your opponent's Incredible Hulk with Ch'p, G'Nort, and Skr'kl. Okay, maybe not... though it would be interesting to see a showdown between Mogo and Galactus! Collector's sets are designed to allow WizKids to affordably offer *HeroClix* figures that are interesting to collect and fun to play, yet are not viable enough on their own to make an entire standard *HeroClix* expansion.

The sets will be available for purchase in the summer of 2006. (*www.wizkidsgmes.com*)

COLLECTIBLE CARD GAME MARKET REPORT

by GEOFFREY SNIDER

Better deck building skills for *Marvel TCG: Avengers*!

You've just purchased some cards from the *Avengers* expansion of VS? Congratulations! I can't begin to tell you how fun it's going to be building decks with your new cards. I had so much fun with it, I bought ten boxes. I opened them all and started looking through the cards. I froze. I wanted to make new decks, but where was I supposed to start? I had no compass, no sense of direction at all. Maybe some of you aren't overwhelmed by a huge new pool of cards, but for those of you who are, here are some tips on where to begin.

Focusing on a single theme will help get your deckbuilding process started. Once you've picked a faction (I began with Thunderbolts), look for a theme amongst the cards, no matter how simple, that's unique to your faction. The Thunderbolts have a 'growing up' theme. As turns progress, some characters' attack and defense values get larger. Sometimes they even gain additional abilities. Another way to find your starting point is by looking for something your faction does better than the other factions can. After looking at all the possible cards that I could use for the Thunderbolts, two stood out: **V-Wing** and **Paul Ebersol <> Techno**. Even though each other faction has access to defensive plot twists like Shrink, they can't beat the defensive, yet heavily versatile value of these two cards.

Look for ways that your theme ('growing up') can mix together with your faction's strong point (high defense value). In the case of my Thunderbolts deck, I found that theme and strength fit together perfectly. I decided to concentrate on putting out one early character (**Erik Josten <> Atlas**), and then channeling all my effort into keeping him in play and growing. **New Identity** and **Force Field Belt**, as well as Atlas' text, worked together to accomplish this.

Once the core of your strategy is solidified, build the rest of your deck around it. When I looked at my deck, I saw that I was defending a small character, pouring resources into it with Force Field Belt. I would have to sacrifice my ability to put out a curved character (e.g. a five-cost character on turn five) each turn in favor of building up Atlas. I would have to settle for playing characters each turn that cost two points less than the characters my opponent would be playing. Why would I want to do this? If I had New Identity, Atlas and Force Field Belt in play on turn two, by the time the combat phase of turn six rolled around, Atlas would be a monstrous 20 Atk and 21 Def.

Another place to start your deckbuilding is the 'power card'. The 'power card' approach is the territory of veteran deckbuilders, so choose your card carefully! Make sure it's a card worthy of its own deck. What makes a card worthy? Usually it has to do with assisting your characters in controlling the playing field (boosting Atk and Def values is a good place to start). I really liked **Faces of Evil**, as its potential to put your opponent in an early grave (by turn five!) was huge.

All Grown Up

All cards are from *Avengers* expansion
3x Hawkeye, Leader by Example
4x Karla Sofen ♦ Meteorite, Celestial Power
4x Speed Demon, Second Chance Speedster
4x Beetle ♦ Mach 2, Matthew Davis
4x Paul Ebersol ♦ Techno, Gadgeteer
4x Blizzard, Donny Gill
4x Erik Josten ♦ Atlas, Kosmos Convict
4x Dallas Riordan, Mayoral Aide
4x Force Field Belt
4x V-Wing
2x Biomodem Sattellite
2x Pym Laboratories
1x Mt. Charteris
4x Shrink
4x Justice Like Lightning
4x New Identity
4x Combat Maneuvers

ERIK JOSTEN ♦ ATLAS™
KOSMOS CONVICT
THUNDERBOLTS
At the start of your recruit step, put a +1 ATK / +1 DEF counter on Erik Josten. If you control five or more resources, put an additional +1 ATK / +1 DEF counter on him
Freed from his imprisonment on Kosmos, Josten willingly swore his allegiance to Zemo.
2
2
2

First you must be able to reasonably guarantee your chances of actually drawing your card. In the case of Faces of Evil (I'll call it FOE from here on out), you have one really awesome option called Beetle. Not only is he a low-cost character, but he charges a relatively small fee for retrieving FOE from your deck. Your second option for drawing your card is the old, faithful 'mulligan' rule. If you don't like the cards in your opening hand, just put them on the bottom of your deck and draw four new cards.

The next step is maximizing the effect that your card has on the game. In the case of FOE, a card that 'broadcasts' a bonus to each character you have in play, what's the trick? Get as many characters in play as possible. Do you use a lot of two and three-cost characters? No. For the cost of a 'two-

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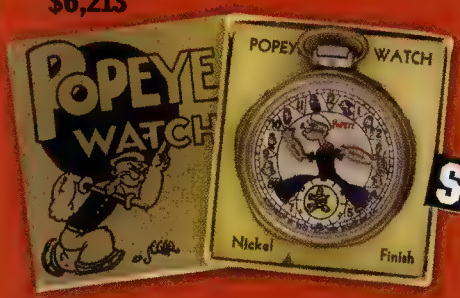

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drop' (two cost character) you can have twice the number of 'one-drop' characters.

Characters that cost one build point are the key.

Once you've maximized the effects of your card, just go back to the basics. Look for the best way to mix the strengths of your faction with the focus of your deck. Build the rest of the deck around your main strategy.

Faces of Evil
All cards are from Avengers expansion
4x Beetle ♦ Mach 1, Reluctant Hero
3x Joystick, Janice Yanizesh
2x Nathan Garrett ♦ Black Knight, Corrupt Crusader
4x Yellowjacket, Rita Demara
2x Paul Ebersol ♦ Fixer, Problem Solver
1x Melissa Gold ♦ Screaming Mimi, Mimi Schwartz
4x Melissa Gold ♦ Songbird, Sonic Carapace
1x Melter, Bruno Horgan
2x Shocker, Vibro-shock Villain
4x Beetle, Armorsmith
1x Marcus Daniels ♦ Blackout, Darkbringer
2x Scorpion, Fatal Sting
1x Plant Man ♦ Blackheath, Samuel Smithers
2x Speed Demon ♦ Second Chance Speedster
2x Piledriver, Wrecking Crew
1x Heinrich Zemo ♦ Baron Zemo, Baron of Zeulniz
4x The Wrecking Crew
4x Windstorm
4x Crime Spree
4x Mystic Summons
4x Stolen Power
4x Faces of Evil, Team-up

FOE was an incredible deck to work on because the faction strengths and deck focus worked so well together. Masters of Evil are extremely good at searching your deck for characters, KO'ing your opponent's characters, and just generally keeping the offensive pressure on your opponent.

It only gets easier! As you've been looking through all these new cards, I'm betting you've noticed a few other themes. As you're building decks, you're familiarizing yourself with all those common and uncommon cards you're sorting through. Squadron Supreme likes to play with having no cards in your hand, Kang is good at having a whole lot of Kangs in play, and the Avengers are really good at team-attacking (among other things).

The final approach that I've found works really well for deckbuilding is just deciding to build your deck around a pre-determined theme. I call this method 'theme or bust.' If you're reading cards like **Black Widow** and **Quicksilver**, an obvious theme to build upon is becoming apparent. My approach to the Avengers team-attack deck was totally haphazard and random. I think that **Iron Man** and **Captain America** are really cool so I put four copies of each in the deck. **Playroom** is obviously very strong in combination with cards like **Legendary Battles**. I put four copies of each in the deck. **Hercules** has an awesome ability. Four in the deck. I didn't think twice about whether or not this concoction was going to work. It didn't. It was awful. It was a blast!

This kind of deckbuilding is definitely for the novice or casual player. However, because of the huge variety of in-game situations this deckbuilding style brings about, it can lead to the most rewarding of playing experiences: those that help you become a better player.

Since I originally put this one together, it's changed seven or eight times. Each time I play it I get a little closer to understanding exactly what it needs to be a finely-tuned, game-winning machine. Honestly, I hope it never gets there. I'd have to move on to something else, and I'm having too much fun with this.

Legendary Heroes
All cards are from Avengers expansion
2x Rick Jones, A Hero's Best Friend
2x Hank Pym ♦ Ant Man, Diminutive Hero
4x Wasp, Janet Van Dyne-Pym
4x Natasha Romanoff ♦ Black Widow, Super Spy
2x Dane Whitman ♦ Black Knight, Heroic Paladin
2x Falcon, Sam Wilson
2x Captain America, Steve Rogers
4x Black Panther, T'Challa
4x Quicksilver, Mutant Avenger
1x Hawkeye, Clinton Barton
1x Carol Danvers ♦ Warbird, Galactic Adventurer
4x Iron Man, Tony Stark
3x Monica Rambeau ♦ Captain Marvel, Lady of Light
1x She-Hulk, Gamma Bombshell
1x Captain America, Super Soldier
4x Call Down the Lightning
4x Avengers Assemble!
4x Legendary Battles
3x Heroes in Reserve
4x Repulsor Ray
4x Playroom

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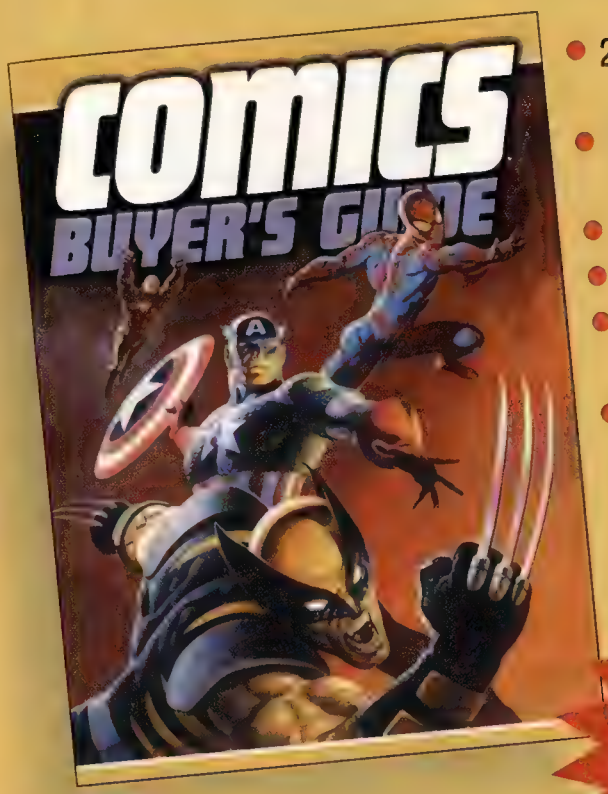

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COMICS MARKET REPORT

Industry indicators for NOVEMBER 2005

BACK ISSUE MARKET

CGC (Comics Guaranty LLC) had graded
671,610 comic books
as of its **November 7** population report.

7,482 auctions
for **CGC-graded comics** received bids on **eBay** this month, closing for
$993,000
an average per auction of **$133**

130 auctions
for CGC-graded comics **closed with bids over $1,000.**

At any given time, eBay offered
110,000 auctions
in its comic-book category.

NEW COMIC-BOOK MARKET

Counting just its Top 300 **comic book titles**, Diamond Comic Distributors sold to comics shops approximately...
6.47 million copies
...**unchanged** from the same month last year (which had the one less shipping week).

If all sold, those copies were worth, at full retail, approximately...
$19.37 million
...**up 3%** from the same month last year.

Comics shop final orders for the Top 100 **new trade paperbacks** sold by Diamond were worth approximately...
$4.74 million

Combined, those products equal...
$24.11 million
...**up 5%** from the same month last year.

The total of **all comic books, trade paperbacks, and magazines** retailers bought from Diamond was approximately...
$32.28 million
...**up 12%** from the same month last year.

The **average price** of the typical comic book ordered by retailers was...
$3.19
...**up 9¢** from the same month last year.

November nods

A Texas-based eBayer offered a number of key comics in November, both slabbed and unslabbed, including the month's highest seller, a copy of *Whiz Comics* #2, CGC-graded 6.0 (F) with cream to off-white pages. The issue sold Nov. 22 for $19,000.

The seller, whose eBay handle is spectre52 and whose company is Classics Incorporated, wrote in his auction description that he was offering a number of key comics on eBay during November, including *Mad* #1 CGC-graded 6.5 (F+), *Mad* #2 CGC-graded 8.5 (VF+), and *Mad* #3 CGC-graded 6.5 (F+), and *All-Star Comics* #4 CGC-graded 5.5 (F-). Among his unslabbed comics were *Captain America Comics* #1, *All Winners Comics* #1 and #2, *Marvel Comics* #19, *Superman* #4, and *Adventure Comics* #45, #52, #54, and #62.

Taking a look at the November numbers, they were down from the October results, more than likely due to lower activity over the Thanksgiving holiday and the absence of a Heritage Signature Auction. December's results should be higher as sellers were listing more material prior to the holidays and buyers were scrambling for last-minute gifts.

November slabbed comics sales

Throughout the price guide, beginning on Page 116, you'll see a variety of arrows next to slabbed comics prices. The figure calculates all auction results of 9.4-graded and slabbed comics from the previous three months. Here's what they indicate:

▲ Slabbed comic has **increased three months in a row** in average value = 26
▲ Slabbed comic has **increased two months in a row** in average value = 25
△ Slabbed comic has **increased since last month** in average value = 262
▽ Slabbed comic has **decreased since last month** in average value = 364

Top online auction sales: November

1. *Whiz Comics* #2 6.0 . . . . . $19,000
2. *Daredevil* #1 9.4 RNM. $18,000
3. *Crime Patrol* #15 9.6 RNM . . $13,999
4. *Superman* #1 5.5 . . . . . $13,250
5. *Fantastic Four* #2 9.2 . . . . . $6,777
6. *Capt. America* #1 6.0 RNM . . . $6,100
7. *Superman* #39 9.4 . . . . . $5,300
8. *Amazing Spider-Man* #1 6.5 . . $5,249
9. *Young Allies* #1 7.0 RNM $4,850
10. *Uncanny X-Men* #4 9.4 . . . . . $4,261
11. *Avengers* #4 9.2 . . . . . $4,150
12. *Crime Patrol* #15 9.2 . . . . . $4,000
13. *Uncanny X-Men* #1 7.0 . . . . . $3,900
14. *Batman* #3 7.5 . . . . . $3,900
15. *Incredible Hulk* #181 9.6 . . . . . $3,850
16. *Gene Autry Comics* #1 8.0 . . . $3,850
17. *New Comics* #1 5.0. . . . . $3,850
18. *Amazing Fantasy* #15 7.0 . . . $3,500
19. *Incredible Hulk* #181 9.6 . . . . . $3,500
20. *X-Men (1st series)* #1 7.0 . . . . $3,495
21. *Amazing Spider-Man* #1 5.5. . $3,445
22. *All-American* #19 5.0 . . . . . $3,350
23. *Incredible Hulk* #181 9.6 . . . . . $3,350
24. *Amazing Spider-Man* #4 9.0 . . . $3,200
25. *Fantastic Four* #48 9.6. . . . . $3,151
26. *Amaz. Fantasy* #15 8.5 RNM. . . $3,051
27. *Silver Surfer* #1 9.6 . . . . . $2,945
28. *Amazing Spider-Man* #14 9.2 . . $2,900
29. *Flash* #4 4.5. . . . . $2,800
30. *Haunt of Fear* #14 9.8 . . . . . $2,700
31. *Incredible Hulk* #181 9.6 . . . . . $2,700
32. *Amaz. Fantasy* #15 3.5 RNM. . . $2,631
33. *Giant-Size X-Men* #1 9.6 . . . . . $2,565
34. *Journey into Mystery* #103 9.6 RNM $2,524
35. *Adventure Comics* #42 6.5 . . . . $2,499
36. *All Winners* #1 7.0 RNM $2,475
37. *Tales to Astonish* #57 9.6 RNM . $2,424
38. *Showcase* #4 4.0. . . . . $2,400
39. *Detective Comics* #400 9.6 . . . . $2,384
40. *Amazing Spider-Man* #47 9.8 . . $2,335

RNM = Reserve Not Met

Brent Frankenhoff can be reached at ***megaguide@krause.com.*** *CGC sales data is provided by*

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BRINGING COMICS TO A NEW GENERATION

Barbarian marketing

by MARC PATTEN

Sales in any industry aren't an exact science most of the time. "If you do *X*, you will sell *Y* number of units." If it were that easy, the economy would always be thriving.

In keeping with this issue's theme, I'm giving two things to ***CBG*** readers this month: The first is the steaming-hot Red Sonja cover by my pal, "Magnificent" Mark Sparacio, via my marketing development company, Destination Entertainment. DE has been supplying ***CBG*** with most of its art covers for the last year (for those of you paying attention). The second is this month's missive, boldly titled above.

Over the last six decades, comics have become far more sophisticated, stories and art more detailed and complex, and production values enhanced. What hasn't changed all that much is how they are marketed. Other than the advent of the direct market (and that was more than 25 years ago) as the primary source for selling comic books to North America and parts of Europe, few new or radical ways of selling comics have been created and implemented successfully.

Why?

Part of the problem is that, when a company comes up with a new idea, if the implementation doesn't generate the needed revenue to keep that new distribution method viable, it goes the way of the dinosaur. Larger companies often wait to see what the small and mid-size companies attempt and react based on those successes or failures. Since the vast majority of these attempts have failed, the large companies keep to the status quo.

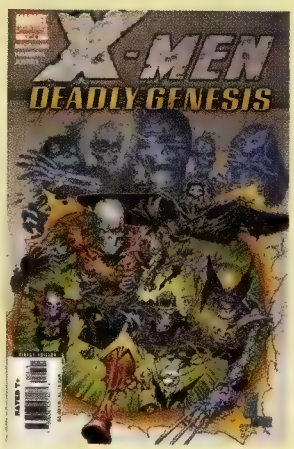
That's what barbarian marketing is all about: Implementing new ideas. Taking bigger risks. Throwing things at the wall to see if any of them stick. Sales in any industry aren't an exact science most of the time. "If you do *X*, you will sell *Y* number of units." If it were that easy, the economy would always be thriving, and we'd have no recessions.

So I began to think: What would Conan do? Conan would never adopt a wait-and-see attitude. He wouldn't be sitting on a rock (or in a boardroom), maidens surrounding him, pondering what to do after his enemies attacked. He

DOZEN TO DIG FOR

There is a new force at Marvel Comics, and his name is Ed Brubaker. Brubaker left DC with a string of cult hits like *Sleeper* and *Gotham Central* last year and signed an exclusive contract with Marvel. His first big idea was a relaunch of *Captain America* that made fans take notice of this once-dusty relic. Now, he's in charge of *Daredevil* post-Bendis, and his latest blockbuster is sold out across the country. What is his latest masterpiece? I present to you the new #1 title in this month's "Dozen":

1. *X-Men: Deadly Genesis* #1. We told you that this was one to look out for, and it sold out so fast, prices jumped immediately on first printings.



Ed Brubaker has turned his love for Marvel history into the mystery of the season, and Trevor Hairsine is an artistic talent to watch. Nov 05 Cover: $2.99 Current price: Silvestri cover: $10, Quesada variant: $7, Hairsine 2nd print: $4

2. *JSA Classified* #1-4 (tie). Still can't keep a tough girl down. Power Girl's popularity has grown by leaps and bounds with prices for these books and her early appearances climbing through the roof. Sep 05 Cover: $2.95 Current Price: #1 Adam Hughes cover: $24, Amanda Conner cover: $16, 2nd print Hughes sketch cover: $7; #2: $9, 2nd print: $4; #3 and #4: $5 each

3. *Infinite Crisis* #1. The comics series of the year continues to disappoint few, and that's a bold feat for the #1-selling title on the Diamond charts for three months in a row. Don't miss this series! Dec 05 Cover: $3.95 Current price (both covers): $4

4. *All Star Superman* #1. The most anticipated Superman story in years didn't disappoint. The team of Grant Morrison and Frank Quitely is a match made in heaven. The duo seems much more at home here than on their well-done *New X-Men* run, and fans are responding in kind. Jan 06 Cover: $2.99 Current Price: Reg Cover: $4, Neal Adams variant: $12

5. *Wolverine* #36. Daniel Way and Mark Texiera with Javier Saltares turn up the heat

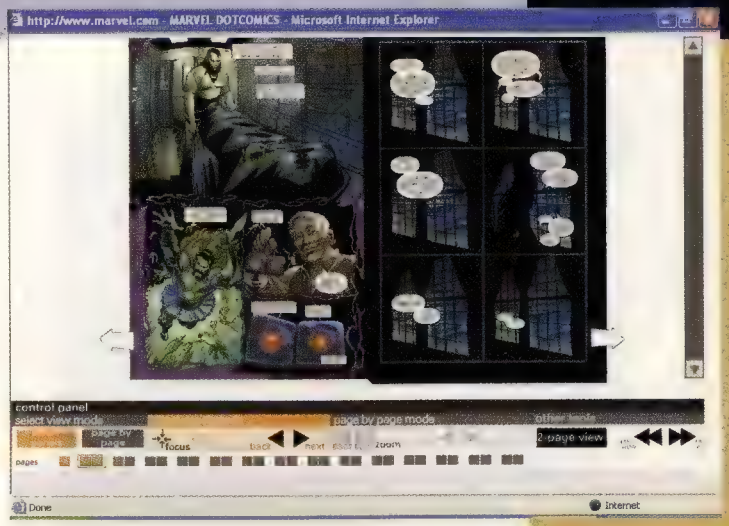
wouldn't say, "You know, Koth is pretty safe; we've vanquished most of our enemies there; let's go there." He would figure out what the root of the problem was and attack. Conan charts his own path. He doesn't wait for things to happen in order to react — he makes the first move. He plows forward and doesn't give up until he gets what he wants. If someone throws an ax his way, he dodges and pulls out a bigger ax. If the pathway to his goal is blocked, he unblocks it; he doesn't go around or wait it out. Get the picture?

The mistakes that we as an industry keep making are that we go back to the well too many times. We try the same ideas over and over again to find more people to buy the comics we make. Newsstand trials — been there. Bookstore market — done that. Cheap sample comics at comics shops — done to death. Previews in existing titles or magazines — tried and true.

So where does that leave us? (And, if just one of you uses the phrase "Think outside the box," I'll scream.) We pull a barbarian maneuver: We're backed up against the wall with nowhere else to turn, so we charge forward to see if we can make it out safely. In other words, we're out of ideas, so let's take chances again to see what works. Maybe there are other industries that had solutions we can emulate.

Take the Internet, for example. Comics material on the Web is nothing new. There are sites offering scads of content free. Many creators who can't get a comic strip syndicated or find a publisher for their comic-book series have turned to the free market for which the Internet has been known.

Marvel and the now-defunct CrossGen



Comics pioneered full-blown comics on the Web several years ago. At first, these online comics were used as marketing tools to get potential readers hooked enough that they'd make the trip to the local comics shop and start buying the monthlies. But then, CrossGen went one better by trying to sell subscriptions to read its *entire* library online. However, that didn't have time to pan out; when the publisher began the process, fans weren't quite ready to start paying for content to read on a screen.

The problem here was that the current comics-buying audience would rather hold an actual product in their hands. The existing current comics customer feels awkward reading a comic book on a computer screen. After all, unless you have a laptop, you can't take an online comic book with you on the bus or train or on vacation or in the backyard to read on a nice spring day. Or *can* you?

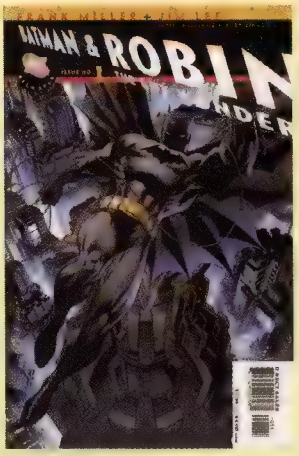
I'm the first person to make fun of every print

Marvel has improved its online comics recently and is starting to make another go of it.

on Wolvie all year, beginning here. Since forever, our hero has never known his true origin, but now that's all about to change! Nov 05 Cover: $2.99 Current price: Regular cover: $7 Quesada variant: $5

6. *Friendly Neighborhood Spider-Man* #1. Peter David has his first mega-hit in some time, and it's well worth it. The test will be what happens when "The Other" crossover concludes and the book stands on its own merits. Oct 05 Cover: $2.99 Current price: 1st print: $8, 2nd print: $4

7. *All Star Batman and Robin, the Boy Wonder* #1, 2. Chronic lateness isn't stopping this sales juggernaut from making history, as the Batman dream team gains its stride.



Oct 05 and Nov 05 Cover: $2.95 each Current price: #1 Batman cover: $5, RRP Edition: $150; #2: $4

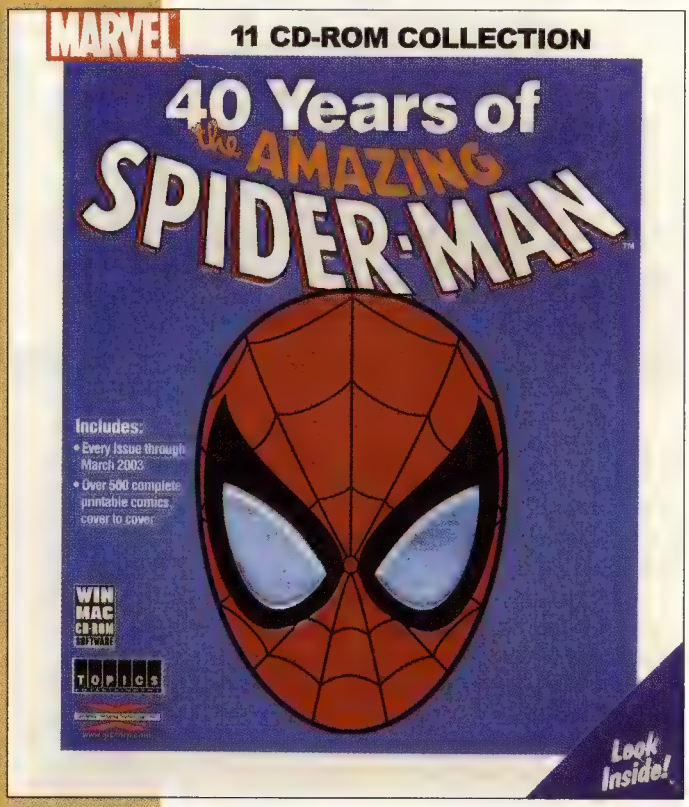
8. *Supergirl* #1. Though it's another series plagued by lateness, the Girl of Steel is still comicdom's favorite new sweetheart, and the popularity of this series continues to rise. Oct 05 Cover: $2.95 Current price: 1st print: $7 2nd print: $4

9. *Birds of Prey* #76. Black Alice has one of the coolest super-powers ever! Give this gal her own series — or at least make her a lead character in the *Shadowpact* series in spring. Jan 05 Cover: $2.50 Current price: $15

10. *Wonder Woman* #220; *Superman* #643 (tie). As many fans as there were who missed the boat on the "Sacrifice" crossover in summer, even more missed the "Aftermath" issues, which raised the tension between DC's three icons off the scale. Oct 05 Cover: $2.50 each Current price: *WW* #220: $12, 2nd print: $3; *Adventures of Superman* #643 1st print: $12, 2nd print: $3

11. *JLA* #119. The final part of "Crisis of Conscience" is a direct lead-in to *Infinite Crisis*, and many fans missed this gem despite warnings from DC that big things would happen in the issue. Dec 05 Cover: $2.50 Current price: $6

12. *Ghost Rider* #1. Garth Ennis is the master of writing hard-core action, and Clayton Crain is serving it up in style with his digitally painted art. This is one series that does not disappoint. Aug 05 Cover: $2.99 Current price: $6, Incentive variant: $18, RRP Edition: $45



***Electronic back issues? Topics Entertainment has released collections of* Amazing Spider-Man, Fantastic Four, *and, coming soon,* X-Men (1st series).**

or TV ad for personal-video-related services for cell phones, PDAs, and iPods.

I mean, when I was a kid, we complained about watching TV on the nine-inch black-and-white set in the kitchen. Now, you want me to strain my eyes to watch a three-inch screen when I'm waiting for the train? No, thanks. But you know what? These new forms of wireless entertainment — from music videos to games to comics — aren't aimed at *me*. They're for those young punks text-messaging each other between classes in high school.

I hate using the little keypad on my Treo PDA phone to enter a name or schedule an appointment, and I cringe to think of the time I'd waste using the number keypad on a regular cell phone to type a text message to someone.

But guess what? The latest teen and pre-teen generation is not me.

Those people love all this new personal handheld technology. We have become our parents. We get a bit nervous around anything new. My folks just turned 65, and, though they've had a computer for years, they still have trouble understanding the basics of e-mail. And don't even get me started on programming addresses into their new cell phones or setting up their voice mail.

If the average comics reader is between 25 and 35 now, that may very well be the last generation to demand that comics be paper pamphlets they can hold and flip through. The technology exists for comic books to be downloadable to PDA devices. Whether you read a comics panel one at a time on screen or not, the time will soon arrive when kids and teens are more comfortable looking at things on a screen than in print.

A great educator and life-trainer named Tony Robbins has lectured worldwide on how one can achieve his or her potential. It's a question we all think about ,as we get older: "How can I have the life I've always wanted?" Robbins teaches people to create goals for family, career, *etc.*, then find an expert in that area who has been incredibly successful, and emulate what that person did in his or her rise to the top.

It works more often than not.

A few years ago, the music industry had so many problems, between kids' pirating song files off the Internet and traditional sales of CDs' moving in a downward spiral, that panic ensued among executives to come up with radical strategies to boost sales. Their problem: Why would anyone want to pay for music files off the Internet when they can get them for free? This was during the heyday of the dotcom boom — a boom that lasted until companies realized that people were so used to getting everything free on the Internet that they didn't like the idea of having to fork over money for digital content — *yet*.

With the crackdown on sharing and downloading music files on sites like the original Napster, music companies were praying that people would be willing to pay for their music again. Enter the invention that saved the music industry: the Apple iPod. This handheld device became a must-have for any kid under 16 — and a handy device for many MP3 buffs of an older generation. New models have full video screens that can show full-length videos or play games. The iTunes format has become a standard for digital music downloads, and this generation's teens are all about loading up the iPod with more tunes. Now, you don't even have to use your PC to download content; you can go to Best Buy, Circuit City, or Wal-Mart, plug in your player, and buy whatever new songs you want.

So Apple has already done the heavy research for us. We should be exploring these formats now to entice this new generation of kids to read comics on their PDAs, cell phones, iPods, *etc.* Don't worry, if you don't get it — or even like it. Don't worry, if the short-term profit model for digital downloadable comics looks like a flash in the pan and a waste of money. Just wait a few years and you'll see.

The Internet companies, manufacturers, and merchants that survived the comics and dotcom busts of the '90s have learned to adapt and be patient. The younger generation doesn't expect everything on the Web to be free any more.

Maybe it's time for Marvel and DC to start offering subscriptions to single comics, imprints, or

an entire line for a fee per month. Just think of the possibilities of those companies putting their entire catalogs of material online for all to download for 50¢ an issue.

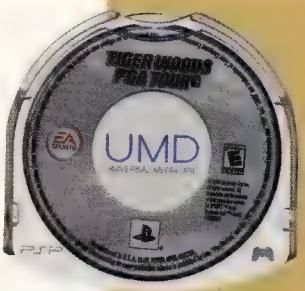
Following these thoughts for a minute, DC, in particular, is a late-comer to the manga market with its CMX line. Now, we all know that the strong suit of direct-market comics shops is *not* selling manga. In fact, many comic-book retailers don't even carry the Japanese-bred comic-book format, whether it's CMX, Viz, or Tokyopop. DC has a strong bookstore presence and great distribution there — so it made sense to launch a new manga line. However, it's fairly obvious that the chain-bookstore market, while adding a healthy piece of bonus revenue for many mainstream comics companies, can't be the be-all and end-all for selling manga.

Manga appeals to a new audience that is made up heavily of boys and girls — a market that we'd love to tap into and get to buy mainstream comics. But that hasn't happened yet. So what if DC offered the first volume of each of its CMX manga for free online at *www.dccomics.com*? Better, what if it sold every volume as an online digital pay-per-view direct to consumers that could only be viewed on its website? Even better, what if DC produced versions of its manga that could be downloaded to PDAs and cell phones *à la* iTunes, where any comics shop with a computer and a high-speed Internet connection could sell individual issues in digital format to potential consumers?

I know what I'm suggesting may sound radical, but remember: The new teen generation isn't like us — its members don't mind looking at tiny screens. It doesn't bother them that this is new technology. It's normal to them. This is where the consumer-electronics industry is heading. The profitability of releasing comics content in a digital format could be huge, since the most expensive aspect of making a comic book is the printing. Even Marvel has improved its online comics recently and is starting to make another go of it.

To bring this home on a more personal level, last week my family attended a birthday party for our neighbor Ron and Michelle's 2-year-old daughter Hannah. Ron's 10-year-old nephew Josh loves comics, super-heroes, and anything related to them and found out I worked in the comics biz. I was immediately grilled with all sorts of questions about his favorite characters, videogames, and whatnot.

At the end of the day I loaded Josh up with a bunch of free stuff, trade paperbacks, comics, toys, *etc.* He them asked me something that struck a strange chord: He asked me if there were any comics available that he could read on his computer online or ones he could buy to look at on his PlayStation Portable (a handheld videogame console, for us non-technophiles). Sure, Josh was appreciative of the comics I gave him and couldn't wait to read them on his long car ride home but he wasn't bound to the notion that comics have be printed material to enjoy.



Could comics on Universal Media Discs (UMDs), one of the PlayStation Portable's media formats, be the coming thing?

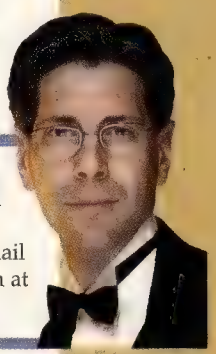
This is just one way barbarian marketing can work to widen the spread of comics readers in the future. Like Conan, we have to open our eyes to the world around us and take advantage of the things it offers. Other than putting printed comics back into every pharmacy, videostore, toystore, and Wal-Mart in America, digital downloading offers a realistic solution to reader expansion and is hip with every middle-class teen in the country. Online shopping is set to reach an all-time high this holiday season. People want entertainment to come to them, and that's what many industries are brainstorming about these days. A new dotcom explosion is looming, as people are finally ready to pay for content. Even online digital greeting cards, which folks only used if they were free, are slowly working toward a fee-based sales model.

People want entertainment to come to them, and that's what many industries are brainstorming about these days.

Speakeasy Comics, a new publisher, recently announced a policy to place on its website its titles with insufficient orders to print profitably. That's to ensure that fans who invested money in previous printed issues will at least be able to read the complete story. I'm not sure if there will be a fee to read these new issues online, but it's a start. Charge $1or 75¢ for each issue, and fans will think they are getting a bargain.

There have been online reports recently that a few manga publishers are already starting to translate content into PSP playable formats. We as an industry have to move forward, not back. We have to embrace new marketing ideas and stop trying to preach to the converted.

There is a whole world of new comics fans out there who see the movies and videogames spawned from comics but who have no idea where to get any in a format that their generation has deemed "cool." They may not know what a comics shop is, but we can give them a reason to go to one.

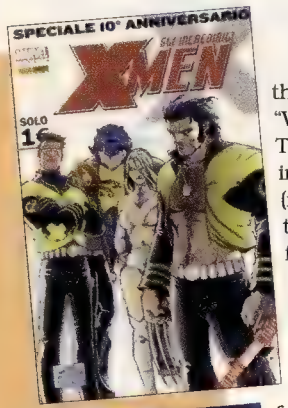


MARC PATTEN owns Heroes In Action (**www.heroesinaction.com**), a mail-order and convention-based company specializing in comics and toys from the 1960s to today. E-mail Marc at **HeroesInAction@aol.com** or call him at (203) 820-4447.

Irritated in Italy

FOREIGN VARIANTS, Part 3

by **WILLIAM INSIGNARES**



Bien venuto, comics readers! This is the third and final installment of my totally unreal "Wish I had been there" European comics tour! The purpose of this mission was to gather information on hot foreign-language comics (mainly variants) that have been selling well in the United States, even though most of the fans who are buying them cannot read them.

So here I am, entering beautiful Italy. I have to find a couple of comics stores and quick, because then I might have time to enjoy the scenery.

While on the train here, I called my friend Castello back in the States, and he agreed to assist me as a translator via cell phone. All I have to do is call him, tell him what I would like, then hand my cell to someone, and he will translate what I just said to them. Sounds easy — right?

As I leave the train, something smells delicious. Maybe I'll get something to eat before I call Castello; after all, I at least know how to say, "Pizza." I ask the very next person I see on the street. "Senor, pizza?" I am sure I look stupid. My body language is that of someone who is looking for a lost puppy. He looks at me and shakes his head. I ask him again "Senor, pizza?" He hails a cab for me and gives him directions. *I think.* I can't believe I have to take a cab to get a pizza. I get in the taxi and lean my head back on the leather seat, and I am out. I wake up two hours later, when the car comes to a screeching halt. The cabbie opens the door and says "Piazza, Senor." My cab ride is $64.09 Euro dollars, which is about $75 American and translates into, "This better be the best damn pizza I have ever had." I look around and do a quick 360, but no pizza shops in sight. "Oh, no!" The street sign right in front of me reads "Piazza della Republicca."

Hey, my cell phone's ringing. I hope it's ... yes! "Castello! How the hell are you, dude? I am lost, mad, and starved."

...

"Wha? I don't care what time it is over there! If it is so early, why are you calling me, anyway?"

...

"You were on your way to the airport? Why are you going to the airport so early?"

...

"To pick up your friend visiting from Italy who wants to meet me? Why would he want to meet me?"

...

"Because he heard that I owned comics stores in the States and he owns comic stores in Italy and thought we could do business? Why, why, did you not tell me he was visiting you?"

...

"Because he is there for two weeks, anyway, and I would have been back from my trip by then? Splendid."

A week later, I am back home and nursing a wicked hangover but I have gathered great info from Castello's friend Giovanni.

Comics are referred to as "fumetti" in Italy. Marvel comics are very popular, since the *Spider-Man* and *X-Men* movies were big hits there, as well. Panini Comics has done an excellent job of reprinting Marvel comics with Italian text. *X-Men Marvel Italy 10th Anniversary* with an exclusive cover by Giuseppe Camuncoli is an example of a sought-out variant from Panini Comics. It sells between $12 and $30 in the States.

Italians also love the way we draw American women in comics, so variants depicting scantly clad females on the cover are as hot in Italy as they are in the States.

There are a few *Danger Girl* Italian variants that sell well in the States and average in price between $70 and $100 each, including *Cliffhanger* #12, which contains *Danger Girl: The Mod Bods*, *Battlechasers* #8, and *Crimson* #12.

I would like to thank the guys at Rupp's Comics in Ohio for assisting me with many of the scans that were used in this European-variant story. Also, you can now check out Comic Books Gone Wild Unplugged at ***www.CBGextra.com****, where you can win prizes and Internet store credit.*

Comics specialist **WILLIAM INSIGNARES** runs **DemolitionComics.com** in Tampa, Fla., which he bills as "The world's first multi-lingual international comics super store." He can be contacted at (813) 832-2692.

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Grimm Fairy Tales #1
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Terra Obscura Vol. 2
Urban Dictionary
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RetroView: The Amazing Spider-Man 1990

Reviewed by Jim Johnson

Writer David Michelinie's run began to show its age around 1990. A series of weak and disappointing stories dominated this run, which began with Spider-Man gaining cosmic powers and ended with him completely powerless.

In between, The Punisher and Venom showed up to keep things entertaining, but the anticipated Sinister Six reunion was less so. The departure of artist Todd McFarlane for his own, new *Spider-Man* title didn't help.

Amazing Spider-Man ™ Marvel

COST TO OWN THE ORIGINALS IN 1990: $50

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DC, 1938

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1	330000	
➥1st Superman		
1/Ashcan	20000	
2	29250	
3	19000	
4-5	10600	
6	15400	
7	15500	
8-9	6650	
10	8200	
11-12	4150	
13	6175	
14	3825	
15	6175	
16	3125	
17	4350	
18	3825	
19	4050	
20	3825	
21-22	2600	
23	7300	
➥1st Luthor		
24-25	2475	
26	2060	
27-30	1700	
31-32	2600	
33	7300	
➥1st Mr America		
34-35	2475	
36	2060	
37-40	1700	
41	1050	
42	2600	
➥1st Vigilante		
43-46	980	
47	1300	
➥1st Luthor cover		
48-52	980	
53	850	
54-60	710	
61-63	630	
64	750	
65-70	630	
71-75	580	
76	580	843
77-99	580	
100	600	
101	1200	
➥A-Bomb cover		
102-103	525	
104	525	1275
105-126	525	
127	600	
128-141	525	
142	525	1900
143-146	525	
147	525	1347
148-150	525	
151-157	480	
158	750	
➥Superman origin		
159-161	450	
162	500	2314
163-180	385	
181-201	340	
202-220	290	
221-240	240	
241	250	
242	1200	
➥1st Brainiac		
243-251	185	
252	1200	
➥1st Supergirl		
253	425	
254	325	
255	225	
256-261	100	
262	90	
263	100	
264-266	80	
267	650	2604
➥1st Colossal Boy		
268-270	80	
271-275	65	
276	125	
➥Legion app		
277-284	60	
285	100	
➥Legion app.		
286-294	60	
295	90	373
296	65	253
297	90	369
298-299	60	
300-313	50	
314	50	211
315-316	50	
317-324	40	
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339	70	288
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343-346	40	
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348-353	40	
354	40	70
355-357	40	
358	40	155
359-361	40	
362	40	168
363	30	130
364-368	30	
369	30	139
370-373	30	
374-383	20	
384	20	80
385	20	
386	20 ▽	75
387	20	
388	25	108
389	20	
390	20	80
391-393	20	
394	20	77
395-398	20	
399	20	67
400	40	157
401	17	65
402	17	
403	17	58
404	17	69
405	17 △	71
406	17	
407	15	67
408	20	91
409	15	68
410	13	55
411	13	56
412	12	55
413	12	51
414-415	12	
416	11	44
417	11	37
418	11	43
419	14	56
420	11	
421	11 △	56
422	11	
423	10	38
424	10	35
425	19	77
426	10	45
427	8	34
428-430	8	
431	8	29
432	8	28
433	8	25
434-436	8	
437	29	103
➥Giant-size issue		
438-439	8	
440	25	
➥1st Grell Green Arrow		
441	12	
442	8	
443	26	106
➥Giant-size issue		
444-447	7	
448	7	28
449	7	46
450	7	27
451-454	7	
455-465	6	
466	7	27
467-470	5	
471	5	14
472	5	
473	5	20
474-484	5	
485	8	34
486-499	5	
500	5	22
501-503	5	
504-509	4	
510	4	16
511-543	4	
544	4	14
545-566	3	
567-597	2	
598	15 ▽	12
➥1st Checkmate		
599	2	5
600	5	17
601	2	6
602-659	2	
660	3	
661	2	
662	4	15
663-682	2	
683	3	
684	3	12
685-687	2	
687/Collector's	3	
688-695	2	
695/Variant	3	
696-699	2	
700	3	
700/Platinum	5	
701-769	2	
770	4	
771-774	2	
775	5	18
775/2nd	4	
776-799	2	
800	4	
801-810	2	
811	5	
812	8	
812/2nd	2	
813	4	
814-817	3	
818	4	
819-825	3	
826	5	
➥Inf. Crisis tie		
827-828	3	
829	6	
829/Variant	3	
830	4	
831-833	3	
1000000	1	
Ann 1-9	4	

Adventure Comics
DC, 1938

32	2800	
33-35	1450	
36-39	1275	
40	36000	
➥1st Sandman		
41	4700	
42	5500	
43	3200	
44	5500	
45	2800	
46-47	4200	
48	22000	
➥1st Hourman		
49-50	1950	
51	2630	
52	1600	
53-59	1450	
60	2500	
61	10750	
➥1st Starman		
62-65	1300	
66	1800	
67-68	1300	
69	1650	
70-71	1275	
72	13200	
➥1st Kirby Sandman		
73	11500	
➥1st Kirby Manhunter		
74	1500	3875
75-80	1500	
81-91	925	
92-94	700	
95	700	2203
96	700	1890
97-99	700	
100	800	3150
101-102	700	
103	2400	
104	850	
105	525	1500
106	525	
107	525	2013
108-110	525	
111	450	
112	450	1083
113-120	450	
121-126	390	
127	450	
128	400	
129-130	375	
131-140	340	
141	340	1206
142-149	340	
150-151	425	
152	310	
153	425	
154	310	
155	425	
156	310	
157	425	
158	310	
159	425	
160	310	
161	425	
162	310	
163	425	
164-169	310	
170-180	255	
181-199	235	
200	350	
201-209	260	
210	2400	
➥1st Krypto		
211-220	200	
221-246	170	
247	4400	
➥1st Legion		
248-255	130	
256	525	
257-259	125	
260	500	
➥Aquaman origin		
261-266	80	
267	740	
➥2nd Legion		

△ #1

DC COMICS PRESENTS

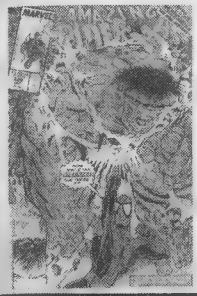
Teaming up with the 'man!

Almost every issue of *DC Comics Presents* featured a different character teaming up with Superman in a style similar to *The Brave and the Bold*, which had become a Batman team-up title in the 1960s. Issues #1-4, #9-12, #14-16, and #19-22 had Whitman variants.

image © 1978 DC Comics

	1	2	3	4	5	6	7	8	9	10
		Flash	Flash	Adam Strange	Metal Men	Aquaman	Green Lantern	Red Tornado	Swamp Thing	Wonder Woman	Sgt. Rock
NM Price	JUL 78 $9	SEP 78 $7	OCT 78 $4	DEC 78 $2	JAN 79 $2	FEB 79 $6	MAR 79 $2	APR 79 $2	MAY 79 $2	JUN 79 $2

Amazing Spider-Man #328 ★★



© Marvel

Marvel
Jan 1990 • 23 pp.
Writer: David Michelinie
Pencils: Todd McFarlane
Inks: McFarlane
Cover: McFarlane

"Shaw's Gambit"

Wary of Spider-Man's new powers, Sebastian Shaw hires The Hulk to kill him.

If the combination of characters seems a little odd, well, it is. But that's because this is a continuation of Marvel's foe-swapping "Acts of Vengeance" crossover.

Despite a weak premise, though, the story itself is fun, as an enhanced Spider-Man goes up against an ironically weaker (that is, gray) Hulk. And it's nice to see McFarlane render The Hulk one last time. It's also McFarlane's final issue of *Amazing*.

Last CBG copy: **9.9** — Then $1 NOW $5

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
268	80	
269	225	
➥1st Aqualad		
270	80	
271	225	
➥Lex Luthor origin		
272-274	65	
275	145	
276-277	65	
278	65	272
279-280	65	
281	60	
282	95	
283	100	
284	60	
285-286	110	
287-289	60	
290	100	
291-292	45	
293	100	
294	90	
➥1st Mon-El Legion		
295-298	45	
299	55	
300	200	
➥Legion		
301	70	
302-305	55	
306-323	45	
324-339	40	
340	45	179
341-345	40	
346	60 ▽	298
347-350	40	
351	50	228
➥1st White Witch		
352	50	210
353-355	35	
356	30	
357	60	430
358-366	30	
367-372	25	
373	22	
374	30	146
375-377	22	
378	45	190
379-380	22	
381	60	231
➥Supergirl starts		
382-385	22	
386	22	76
387	22	62
388-389	22	
390	30	120
391	22	66
392-400	22	
401-402	21	
403	50	264
404	20	57
405	20	
406	20	80
407-414	20	
415	20	87
416	18	
417	13	
418	13	50
419	13 △	46
420	13	57
421	13	49
422-425	13	
426	13	42
427	13	
428	28 ▽	107
➥1st Black Orchid		
429	15	
430	15	35
431	28	104
➥Aparo Spectre		
432	15	58
433	15 ▽	48
434	12	40
435	12 △	48
436	10	44
437	10	36
438	10	60
439	10	41
440	10	58
441	10	
442-447	6	
448	5	20
449	5	
450	5	19
451-452	5	
453	5	18
454	5	15
455-458	5	
459	4	32
460	4	
461	6	
462	7	
463-479	4	
480-503	3	

Adventures of Superman
DC, 1987

0	3	
424	3	10
425	4	
426	3	
427-462	2	
463	3	
464-465	2	
466	3	
467-479	2	
480	3	
481-495	2	
496-498	3	
499	5	22
500	3	12
500/Collector's	4	
500/Silver	10	22
501-505	2	
505/Variant	3	
506-549	2	
550	4	
551-595	2	
596	2	6
597-599	2	
600	4	
601-623	2	
624	5	
625	4	
625/2nd	3	
626	2	
627-635	3	
636	5	
➥Identity Crisis tie		
637	4	
638	3	
639	5	
640-641	4	
642	6	
643	12	
644-645	3	
1000000	2	
Ann 1-9	4	

Adventures On the Planet of the Apes
MARVEL, 1975

1	9	36
2	4	
3	4	29
4	4	24
5	4	
5/30¢	20	
6	4	
6/30¢	20	
7	4	
7/30¢	20	
8-11	4	

Akira
MARVEL, 1988

1	8	21
2-3	5	
4-38	4	

Alarming Tales
HARVEY, 1957

1	110	
2	65	
3	50	
4	50	161
5-6	40	

Albedo
THOUGHTS & IMAGES, 1984

0	8	
0/A	30	
0/B	15	
1	14	
1/A	10	
2	250	795
➥1st Usagi Yojimbo		
3	10	42
4-5	4	
6-8	3	
9-14	2	

Aliens vs. Predator
DARK HORSE, 1990

0	5	22
1	4	13
2	4	
3-4	3	
Ann 1	5	

All-American Comics
DC, 1939

1	5700	
2	2000	
3	1400	
4-5	1250	
6-7	980	
8	1800	
9-10	950	
11	1025	
12-15	950	
16	72000	
➥1st Green Lantern		
17	15600	
➥2nd Green Lantern		
18	8800	
19	13800	
➥1st Atom		
20	4850	
21-23	2000	
24	2200	
➥1st Mid-Nite, Sargon		
25	8300	
➥Dr. Mid-Nite origin		
26	3000	
➥Sargon origin		
27	3500	
28-30	1250	
31-40	1040	
41-50	785	
51-60	675	
61	4400	
➥1st Solomon Grundy		
62-69	600	
70	600	1437
71-88	550	
89	1200	
➥1st Harlequin		
90	775	
91-99	525	
100	850	
101	1000	
➥Scarce		
102	1650	
➥Scarce		

All-Flash
DC, 1941

1	12500	39500
➥Flash origin		
2	2400	
3-4	1600	
5-10	1100	
11-15	850	
16-20	800	
21-32	625	

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Captain Atom — page 134
Green Arrow: The Longbow Hunters — page 172

THE BOTTOM LINE

*The focus is on teams this month with **DC Comics Presents, Doom Patrol,** and **Sgt. Fury**, with side dishes of **Marvel Age** and **Richie Rich Zillionz.***

DC Comics Presents — page 116
Marvel Age — page 146
My Greatest Adventure — page 124
Richie Rich Zillionz — page 158
Doom Patrol — page 131
Sgt. Fury and His Howling Commandos — page 162

	Hawkman	Mr. Miracle	Legion	Superboy	Atom	Black Lightning	Firestorm	Zatanna	Batgirl	Green Arrow	Elongated Man	Captain Comet	Doctor Fate	Deadman	Phantom Stranger
	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
	JUL 79	AUG 79	SEP 79	OCT 79	NOV 79	DEC 79	JAN 80	FEB 80	MAR 80	APR 80	MAY 80	JUN 80	JUL 80	AUG 80	SEP 80
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

PRICE GUIDE KEY: **Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the unslabbed NM price above **Very Fine (VF)** is **2/3** (67%) of NM
OTHER GRADES **Fine (F)** is **1/3** (33%) of NM **Very Good (VG)** is **1/5** (20%) of NM **Good (G)** is **1/8** (12.5%) of NM

Be a Man

The title says it all, in every satirical sense of the word. Jeffrey Brown, in contrast to his usual sensitive comics work, went all-out when he plotted this exploitive misogynistic work — available again in this reprint — that comes off as nothing short of hilarious, for those able to laugh at the brainless machismo element presented in its pure form.

TOP SHELF
WRITER:
JEFFREY BROWN
ARTIST:
JEFFREY BROWN
B/W • 32 Pgs.
$3

Every self-absorbed stereotype about that part of humanity with a Y chromosome appears in at least one incarnation, if not several. Doing anything for and thinking of nothing but sex and beer? You got it. Disregarding anything that doesn't entertain or serve him in some way? Of course. Treating with atavistic contempt anything that doesn't fit favorably into these latter two categories? Duh.

It's likely some will be offended by this book, and that's unfortunate (and ironic). For those who see it as a satirical commentary on, well, any number of facets of the male persona (and the unfortunate social stereotyping thereof), be he a poetic and sensitive soul or a lame-brained lout, it's fantastic humor.

If you enjoy laughing at stereotypes, and especially those of a macho bent, then try *Be a Man*.

★★★ — **Ray Sidman**

www.topshelfcomix.com

DC COMICS PRESENTS

Teeming with teams

In addition to a team-up of Superman and Green Lantern, *DC Comics Presents* #26 (Oct 80) also featured a 16-page preview of the relaunch of another DC team, The Teen Titans. That story can also be found in *New Teen Titans Archives* Vol. 1.

△ #26

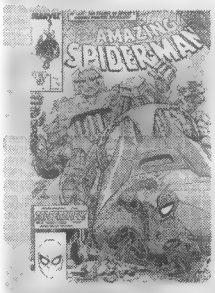
Image © 1980 DC Comics

THE BOTTOM LINE

	Green Lantern	Martian Manhunter	Supergirl	Spectre	Black Canary	Robin	Wonder Woman	Captain Marvel	Marvel Family	Man-Bat
NM	26	27	28	29	30	31	32	33	34	35
	OCT 80	NOV 80	DEC 80	JAN 81	FEB 81	MAR 81	APR 81	MAY 81	JUN 81	JUL 81
Price	$14	$3	$2	$2	$2	$2	$2	$2	$2	$2

RETROVIEW

Amazing Spider-Man #329 ★½



"Power Prey!"

Loki merges three of Sebastian Shaw's Sentinels into one monstrous machine, which in turn is stopped by Spider-Man.

Loki? Thankfully, the whole ill-conceived "Acts of Vengeance" crossover ends this month. Coincidentally or not, Spidey also loses the Captain Universe powers. Sebastian Shaw's presence again is useless; he serves about as much purpose in this story as Genghis Khan on Sesame Street. And Erik Larsen's art makes readers miss Todd McFarlane. The highlight of the issue is Spidey hilariously laying out a vengeance-seeking Graviton with one punch.

Marvel
Feb 1990 • 22 pp.
Writers: David Michelinie
Pencils: Erik Larsen
Inks: Andy Muskynsky
Cover: Larsen, Al Gordon

Last CGC copy: 9.9 — Then $1 NOW $3

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	UNSLABBED Near Mint	CGC 9.4 NM	SLABBED
All-Star Batman and Robin Boy Wonder			
DC, 2005			
1/Batman	5		21
1/Robin	5		
1/RRP	150		
2/Miller	4		
2/Lee	4		
All-Star Comics			
DC, 1940			
1	10000		
2	3500		
3	25000		
➥1st JSA			
4	3000		
5	2800		
➥1st Hawkgirl			
6-7	1800		
8	16000		
➥1st Wonder Woman			
9-11	1600		
12-15	1400		
16-17	1200		
18	1200		3750
19-25	1200		
26-31	900		
32	900		2925
33	1800		
➥Grundy appearance			
34-35	900		
36	1300		
➥Batmn, Supes app.			
37	900		
38	975		4125
➥Black Canary starts			
39-49	900		
50	975		
➥Frazetta art			
51-55	900		
56	900		3625
57	1200		
➥25-year hiatus starts			
58	12	△	73
➥1st Power Girl			
59-61	6		
62	8		35
63	6		
64	7		29
65	7		30
66	8		17
67-68	6		
69	10		42
70-73	6		
74	8		33
All-Star Squadron			
DC, 1981			
1	4		14
2-10	2		
11-46	1		
47	3		
48-67	1		
Ann 1	2		
Ann 2-3	1		
All-Star Western			
DC, 1970			
1	30		
2-3	15		
4	14		
5	14	△	66
6	9		45
7-9	9		
10	260		1028
➥1st Jonah Hex			
11	75		236
Alpha Flight			
MARVEL, 1983			
1	5		19
➥1st Marrina, Puck			
2	4		
3	4		17
4-10	4		
11-12	3		
13	3		11
14-19	3		
20-24	2		
25-27	1		
28	3		
29-32	2		
33	6	▽	23
➥Wolverine appears			
34	3		
35-45	2		
46	3		
47	4		
➥1st Jim Lee at Marvel			
48-53	2		
54	3		
55-56	2		
57-74	1		
75-105	2		
106	3		
➥Northstar outed			
107-130	2		
Ann 1	4		
Ann 2	1		
Special 1	3		
Amazing Adventures			
MARVEL, 1970			
1	30	▽	100
2	20		
3	20		64
4	14		39
5	14		63
6	20		70
7	14	△	53
8	22		83
9-10	20		
11	150		626
➥1st blue Beast			
12	30		124
13	30		118
14	25		90
15	20		79
16	20		85
17	20		65
18	14		64
19-25	5		
26-28	4		
29	5		23
30-36	3		
36/30¢	20		
37	8		41
37/30¢	20		
38-39	3		
Amazing Fantasy			
MARVEL, 1962			
15	32000		
➥1st Spider-Man			
16-18	5		

	UNSLABBED Near Mint	CGC 9.4 NM	SLABBED
Amazing Spider-Man			
MARVEL, 1963			
-1	3		
1	27000		359
➥1st Chameleon			
1/Golden	200		573
2	3400		
➥1st Vulture			
3	4600		16303
➥1st Dr. Octopus			
4	2300		10050
➥1st Sandman			
5	2500		9678
➥Dr. Doom app.			
6	1650		6787
➥1st Lizard			
7	1100		4375
8	800		2904
9	1025		4271
➥1st Electro			
10	990		3875
11	1900		5774
12	825		3215
13	1200		5058
➥1st Mysterio			
14	2050		7901
➥1st Green Goblin			
15	1800		7801
➥1st Kraven			
16	800		3241
17	800		3156
➥2nd Green Goblin			
18	510		2141
➥1st Ned Leeds			
19	460		1837
20	510		2275
21	510		1915
22	425		1702
23	510		2350
24	500		2041
25	500		
26	550		2250
27	500		1771
28	450		3871
29	240		976
30	240		893
31	325		1491
32	175		734
33	140	△	584
34	240		927
35	225		927
36	225		941
37	250		979
38	195		824
39	350		1610
➥1st Romita Spidey			
40	375		1310
➥Goblin origin			
41	300		1245
➥1st Rhino			
42	185		768
➥1st view of MJ			
43	120		596
44	175		713
45	115		501
46	250	▽	806
➥1st Shocker			
47	105		435
48	120		499
49	125	△	532
50	625		2895
➥Spidey quits			
51	200		842
52	150		638
53	105	▽	418
54	110		471
55	110		488
56	90	△	375
57	80	▲	360
58	100		415
59	70		329
60	105		496
61	72		303
62	75	▽	298
63	160		646
64	60	▲	252
65	55		247
66	80		341
67	60		256
68	60	▲	256
69	75		323
70	70		329
71	70		310
72	85		366
73	50	△	249
74	80		330
75	65		300
76	65		307
77	65		318
78	70		323
79	60		256
80	60		
81	55		245
82	50		270
83	50	△	255
84	55		254
85	55	▽	236
86	60		577
87	75		338
88	60		243
89	70		319
90	75		336
91	50		205
92	62		271
93	80		386
94	65		276
95	52	△	239
96	85		333
97	72	△	285
98	80	▽	324
99	60	▽	256
100	100	△	398
101	130	△	586
102	105	▽	438
➥Morbius origin			
103	50	▽	194
104	90		346
105	25		111
106	40	▽	165
107	27	△	117
108	27	▽	114
109	30	▲	126
110	30		122
111	34		137
112	30	△	132
113	35	△	142
114	50	△	221
115	33		141
116	22		97
117	25	▽	91
118	22	▽	104
119	50	▽	193
120	50	▽	187
121	150		579
➥Gwen Stacy dies			
122	150	▽	549
➥Green Goblin dies			
123	35	▽	145
124	42		184
125	30	▲	145
126	18	▽	80
127	25		98
128	20		93
129	225		771
➥1st Punisher			
129/Ace	6		
130	20	△	96
131	25		95
132	22	△	86

The shaded column indicates **AVERAGE ACTUAL ONLINE AUCTION prices paid** for **slabbed CGC 9.4 (NM) copies** of each issue.

Only those comics that have sold in 9.4 (NM) **more than once** are included in our list. For items that have been sold online many times, we only average the **25 most recent** closed auctions.

We've tracked more than 250,000 online auctions for CGC comics since June 2000. If we don't list a market price, there simply isn't one yet.

Amazing Spider-Man #330 ★★½

© Marvel

"The Powder Chase"

Spider-Man and The Punisher investigate a series of disappearing drug shipments.

It's good to have Spidey back to normal and reunited with some of his more familiar players; in this case, The Punisher.

It's now the '90s, so David Michelinie delivers a grimmer and grittier Punisher. But Spidey's still the same, so this stands out as an interesting study between the even more contrasting styles of the two heroes and frequent allies.

Mike Machlan's inks help Erik Larsen's pencils.

Marvel
Mar 1990 • 22 pp.
Writer: David Michelinie
Pencils: Erik Larsen
Inks: Mike Machlan
Cover: Larsen

Newsstand copy: **9.9** **Then $1 NOW $3**

	UNSLABBED Near Mint	CGC 9.4	SLABBED NM
133	16		76
134	28		122
➥2nd Punisher			
135	55 ▲		200
136	60		237
➥Harry as Goblin II			
137	25 △		112
138	15 ▽		56
139	19		75
140	17 △		71
141	15		64
142	18		71
143	15		65
144	17		67
145	15		61
146	15 ▽		56
147	14 △		58
148	25		108
149	27 ▲		130
➥Spider-clone dies			
150	16		79
151	24		113
152	11		45
153	10		40
154	10		36
155	12 ▲		53
155/30¢	20		
156	12		52
156/30¢	20		
157	12		48
157/30¢	40 ▽		208
158	10		30
158/30¢	20		
159	11 ▽		39
➥vs. Doc Ock			
159/30¢	20		201
160	9		36
161	12		49
162	11 ▽		49
163	10		42
164	12		50
165	9 ▽		34
166	9		35
167	7 ▽		29
168	7 ▽		27
169	10 ▽		39
169/35¢	15		
170	7 ▲		32
170/35¢	15		
171	7 ▽		28
171/35¢	15		
172	8 ▽		38
172/35¢	15		
173	18		75
173/35¢	25		75
174	10 △		41
175	10		36
176	12		57
177	12 ▽		41
178	11 ▽		44
➥1st Hamilton Goblin			
179	11		45
180	11		49
181	9 △		32
182	8 ▽		31
183	7 ▽		27
184	8 △		37
185	7		26
186	8 ▽		31
187	8 △		37
188	7 ▽		34
189	6 ▲		29
190	7		29
191	6		25
192	6 △		27
193	6		25
194	21 ▽		79
➥1st Black Cat			
195	10 ▽		39
196	6		23
197	6		26
198	6		26
199	7 ▽		26
200	10		37
201	9		36
202	7		29
203	6		22
204	8		28
205	6		24
206	6		22
207	5 △		23
208	6		25
209	6 △		26
210	6		25
211	6		25
212	5		21
213	5		22
214	5		18
215	5		22
216	5 ▽		20
217	5		19
218	5		20
219	6		24
220	6		27
221	4		
222	4		18
223	5		22
224	4		19
225	4		
226	7		25
227	6		25
228	4		21
229	11		33
230	6		23
231	6		23
232	6 ▽		25
233	4		15
234	6 ▽		18
235	4		19
236	5 △		19
237	5		18
238	22		86
➥1st Hobgoblin			
239	10 △		40
240	5		19
241	4		17
242	5		
243	6		26
244	5		24
245	5		21
246	4		13
247	4		18
248	4		18
249	5		22
250	6		26
251	6		24
252	10 △		44
➥1st black costume			
253	5		20
254	5 △		19
255	4		16
256	4		16
257	4 ▽		16
258	4 ▽		15
259	5		19
260	5		19
261	5		22
262	5		19
263	5		20
264	4		15
265	4		17
266	3		13
267	3		12
268	4		15
269	4		
270	4		18
271	5		19
272	4		11
273	4		
274	5		18
275	5		21
276	5		20
277	4		14
278	4		16
279	4		18
280	5		22
281	5		19
282	5		22

Do-It-Yourself Grading

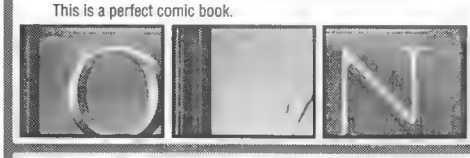
While **CGC** keeps its grading standards private, these are the **traditional** condition definitions.

Mint

Abbreviated: **M**

The term for this grade is the same one used for **CGC's 10.0 grade.**

This is a perfect comic book.



Its cover has full luster, with edges sharp and pages like new. There are no signs of wear or aging. It is not imperfectly printed or off-center.

Occasionally referred to as "Gem Mint," a term used by sportscard dealers.

Near Mint

Abbreviated: **NM**

The term for this grade is the same one used for **CGC's 9.4 grade.**

This is a nearly perfect comic book.

Its cover shows barely perceptible signs of wear.

Its spine is tight, and its cover has only minor loss of luster and only minor printing defects. Some discoloration is acceptable in older comics — as are signs of aging

Very Fine

Abbreviated: **VF**

The term for this grade is the same one used for **CGC's 8.0 grade.**

A **Very Fine** copy has beginning signs of wear

There can be slight creases and wrinkles at the staples, but it is a flat, clean issue with definite signs of being read a few times.

There is some loss of the original gloss, but it is in general an attractive comic book

Fine

Abbreviated: **F, Fn**

The term for this grade is the same one used for **CGC's 6.0 grade.**

A **Fine** comic book is a good-looking copy ... at first glance

This comic book's cover is worn but flat and clean with no defacement. There is usually no writing on the cover or tape repair.

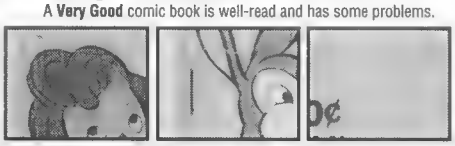
Stress lines around the staples and more rounded corners are permitted.

Very Good

Abbreviated: **VG**

The term for this grade is the same one used for **CGC's 4.0 grade.**

A **Very Good** comic book is well-read and has some problems.



Most of the original gloss is gone. There are minor markings, discoloration, and/or heavier stress lines around the staples and spine.

The cover may have minor tears and/or corner creases, and spine-rolling is generally permissible.

Good

Abbreviated: **G, Gd**

The term for this grade is the same one used for **CGC's 2.0 grade.**

A **Good** copy is a very worn comic book with nothing missing.

Creases, minor tears, rolled spine, and cover flaking are generally permissible in this grade

Older Golden Age comic books often come in this condition

Fair

Abbreviated: **FA, Fr.**

The term for this grade is the same one used for **CGC's 1.0 grade.**

A **Fair** copy has multiple problems but is structurally intact.

Copies may have a soiled, slightly damaged cover, a badly rolled spine, cover flaking, corners gone, and tears

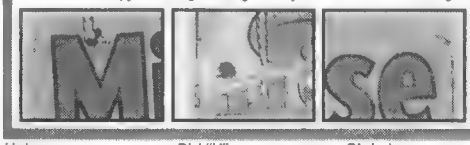
Tape may be present and is always considered a defect.

Poor

Abbreviated: **P, Pr**

The term for this grade is the same one used for **CGC's 0.5 grade.**

A **Poor** copy is damaged and generally unsuitable for collecting.



While the copy may still contain some readable stories, major defects get in the way

Copies may be in the process of disintegrating and may do so with even light handling

	Starman	Hawkgirl	Flash	Plastic Man	Metamorpho	Joker	Unknown Soldier	Legion	Dial "H" for Hero	Firestorm	Global Guardians	He-Man	Aquaman	Captain Marvel	Clark Kent
	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
	AUG 81	SEP 81	OCT 81	NOV 81	DEC 81	JAN 82	FEB 82	MAR 82	APR 82	MAY 82	JUN 82	JUL 82	AUG 82	SEP 82	OCT 82
NM Price	$2	$2	$2	$2	$2	$2	$1	$1	$2	$1	$1	$17	$1	$1	$1

PRICE GUIDE KEY:
OTHER CGC GRADES

Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4
CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

Black Harvest #1

Readers familiar with Josh Howard's work, most notably *Dead@17*, will recognize his fingerprint as soon as they see the cover art. And, as is the case with the *Dead@17* comics, there are some not-so-natural elements that prominently play into the plot.

DEVIL'S DUE
WRITER:
JOSH HOWARD
ARTIST:
JOSH HOWARD
COLOR • 32 PGS.
$3.25

However, these are not reasons to dismiss the miniseries.

On the contrary. Howard's art — while not appealing to everyone — is easy on the eye in a crazysexycool sort of way. Also, the plot of *Black Harvest* — while containing familiar elements — puts together a nice tale that so far boasts building momentum in terms of originality.

It all starts in the town of Jericho, Texas … and I'll leave it at that. Howard uses the better side of *X-Files* sensibilities to tell a story worth checking out.

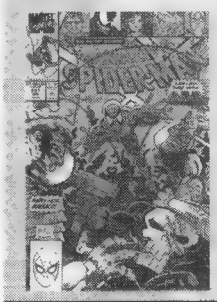
Whether this limited series sinks or swims depends on where he goes from here, but the outlook is good.

★★★ **— Ray Sidman**

www.devilsdue.net

© Marvel

RETROVIEW
Amazing Spider-Man #331 ★★1/2



"The Death Standard"

Spider-Man and The Punisher stop a renegade U.S. Army general from stockpiling drugs as a new currency standard.

The idea that gold, a precious metal, could one day become worthless, but perishable drugs would never lose their value is a stretch.

But any excuse to have Spidey and The Punisher duke it out with the Army is a good one.

And the subplots, such as Flash Thompson dating Felicia Hardy, and the return of Venom, keep readers' minds off the main story.

Not a masterpiece but fun.

Marvel
Apr 1990 • 22 pp.
Writer: David Michelinie
Pencils: Erik Larsen
Inks: Mike Machlan
Cover: Larsen, Terry Austin

Last CGC copy: 9.9 Then $1 NOW $3

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Amazing Spider-Man CONTINUED		
283	5	19
284	5	19
285	6	20
286	4	16
287	5	
288	6	22
289	6	21
290	5	21
291	5	18
292	5	21
293	5	22
294 ▽	6	20
295	6	25
296	5	19
297	6	23
298 ↳McFarlane starts	12	42
299 ↳Venom cameo	9	29
300 ▲ ↳1st Venom	35	136
301	6	22
302	4	17
303	5	19
304	4	15
305	4	15
306	4	17
307	4	16
308	5	16
309	4	14
310	5	19
311	5	18
312	5	21
313	5	18
314	4	17
315 ▽	5	18
316	5	23
317	6	21
318	6	20
319	5	18
320	3	12
321	4	16
322 △	5	18
323	3	12
324	5	17
325 △	4	14
326	4	14
327	4	14
328 ▽	5	18
329	4	16
330	3	
331	3	11
332	3	
333	3	12
334	3	12
335-343	3	
344 ↳1st Cletus Kassidy	4	14
345	3	
346 △	3	14
347 △	3	15
348-352	2	
353	2	9
354	3	
355-357	2	
358	6	20
359	2	
360	3	11
361 ▽ ↳1st Carnage	6	21
362	25	64
↳2nd Carnage		
363	4	16
364	3	
365	4	17
366-369	2	
370	3	
371-373	2	
374	3	
375	5	16
376	4	
377	3	
378	4	
379	5	20
380	3	
381	4	16
382	3	15
383-384	3	
385	3	14
386-388	3	
388/Variant	2	
389-394	3	
394/Variant	4	
395-399	3	
400 ↳no overlay	5	21
400/Gray ↳gray overlay	6	27
400/white ↳white overlay	30	21
401-432	2	
432/Variant	5	
433-441	2	
500	5	18
501	4	
502	3	
503-509	2	
509/DirCut ↳Director's Cut	7	
510	4	
511	3	
512	5	
513	3	
514-520	2	
521-525	3	
Ann 1 ↳1st Sinister Six	700	
Ann 2	550	2343
Ann 3	140	594
Ann 4 ▽	90	351
Ann 5	75	281
Ann 6	35	128
Ann 7	35	139
Ann 8	22	88
Ann 9	22	87
Ann 10	8	30
Ann 11 ▽	8	29
Ann 12	8	33
Ann 13	7	20
Ann 14	6	26
Ann 15 ▽	7	25
Ann 16 ▽	5	18
Ann 17-20	4	
Ann 21 ↳Spidey marries	4	
Ann 21/Direc	5	21
Ann 22	5	20
Ann 23-28	3	
Ann 1996	4	
Ann 1997	3	
Ashcan 1	1	

Amazing Spider-Man
MARVEL, 1999

1	7	29
1/DF Romita	12	
1/DF Lee	35	
1/DF	5	29
1/Authentix	8	
1/Sunburst	18 △	24
2	3	
3-11	2	
12	3	
13-17	2	
18-19	3	
20	5	
21-24	2	
25	3	
25/Speckle	4	
26-29	2	
30 ↳Straczynski starts	5	18
31	3	10
32	4	15
33	4	
34	5	
35	4	19
36 ▽	9	35
36/DF ↳9/11 issue	20	93
37	3	12
38	3	11
39	3	12
40	2	
41	4	14
42	3	
43	3	13
44-49	2	
50	6	19
51-55	2	
56	2	9
57-58	3	
Ann '99-'00	4	
Ann 2001	3	

America's Best TV Comics
ABC TV, 1967

1	95	339

Angel and the Ape
DC, 1968

1	40	173
2	20	
3	15	27
4-7	15	

Angel: The Curse
IDEA & DESIGN WORKS, 2005

1	4	
2/All art cvrs	5	
2/Photo	15	
3-5	4	

Animal Comics
DELL, 1942

1	900	
2	450	
3	340	
4	150	
5	300	
6-7	135	
8	225	
9 ↳War bonds cover	225	360
10	225	
11-15	170	
16-20	130	
21-25	105	
26-30	80	

Anthro
DC, 1968

1 ▽	50	131
2	20	
3	20	54
4-5	20	
6	20	105

Aquaman
DC, 1962

1	900	
2	275	
3-5	150	
6-10	90	
11 ↳1st Mera	125	
12-17	75	
18 ↳Weds Mera	90	
19-20	60	
21	60	183
22	60	
23	60	238
24	60	
25	60	179
26-28	60	
29 ↳1st Ocean Master	75	208
30 △	50	219
31	45	171
32	50	
33	45	
34	45	120
35-36	40	
37	40	151
38	40	177
39	40	
40 △	40	160
41	40	148
42-43	30	
44-45	25	
46	25	90
47	40	234
48-49	25	
50	75	195
51	50	143
52	40	150
53-55	20	
56	20	77
57	20	33
58	20	
59-60	10	
61	10	27
62	10	
63	10	29

Arana: Heart of the Spider
MARVEL, 2005

1	3	
1/Incentive	7	
2-10	3	

Archer & Armstrong
VALIANT, 1992

0	4	
0/Gold	25	30
1	4	
2	3	
3-7	2	
8	3	
9	2	
10-21	1	

CBG PRICE GUIDE FAQ

Commonly-used abbreviations in the *CBG* price guide include:

Conv: Convention issue.
DF: Dynamic Forces officially licensed autographed comic.
Golden: Golden Record.
VVSS: Valiant Validated Signature Series; comics autographed on the cover by the creators and packaged with a certificate of authenticity.

△ #59

DC COMICS PRESENTS

Stranger and stranger

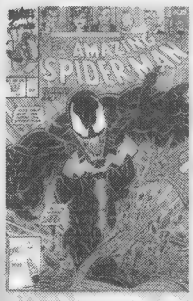
As *DC Comics Presents* got further into the 1980s, the teamings grew more and more strange. In addition to a 30th century adventure with The Legion of Substitute Heroes and Ambush Bug, Supes met OMAC, Kamandi, The Freedom Fighters, and even Santa.

Image © 1983 DC Comics

	Atom	Doom Patrol	House of Mystery	Green Arrow	Air Wave	Power Girl	Atomic Knights	Robin, Elongated Man	Legion, Ambush Bug	Guardians
	51	52	53	54	55	56	57	58	59	60
	NOV 82	DEC 82	JAN 83	FEB 83	MAR 83	APR 83	MAY 83	JUN 83	JUL 83	AUG 83
NM Price	$6	$3	$1	$1	$1	$1	$1	$1	$1	$1

THE BOTTOM LINE

Amazing Spider-Man #332 ★★



© Marvel

Marvel
May 1990 • 23 pp.
Writer: David Michelinie
Pencils: Erik Larsen
Inks: Mike Machlan, et al.
Cover: Larsen, Machlan

"Sunday in the Park with Venom!"

Jonathan Caesar sends flunkies Styx and Stone to eliminate Spider-Man, just before Spidey's attacked by Venom.

By this time, Marvel had figured out that Venom was a hot property, so he got star billing on the cover and story title, even though he doesn't encounter Spider-Man until the last third of the story.

Instead, opening act Styx and Stone hog most of the stage time. It's kind of disappointing, but the eventual battle between Spidey and Venom is worth the wait. And Erik Larsen's Venom looks pretty sinister.

Near Mint copy **9.6** **Then $1 NOW $3**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
22	2	
23-25	1	
26	5	

Archie
ARCHIE, 1942

1	12200	
2	3325	
3	2175	
4	1100	
5	1000	
6	740	
7-9	660	
10	585	
11-15	475	
16-20	400	
21-24	325	
25-30	275	
31-35	220	
36-40	175	
41-50	125	
51-60	110	
61-70	70	
71-80	56	
81-90	44	
91-99	34	
100	55	
101-120	22	
121-140	16	
141-150	13	
151-180	9	
181-200	5	
201-250	3	
251-561	2	
Ann 1	1350	
Ann 2	660	
Ann 3	475	
Ann 4	345	
Ann 5	285	
Ann 6	180	
Ann 7	160	
Ann 8-10	120	
Ann 11	70	
Ann 12	60	
Ann 13	58	
Ann 14-15	50	
Ann 16-17	26	
Ann 18-19	22	
Ann 20	14	
Ann 21-26	9	

Arrgh!
MARVEL, 1974

1	15	65
2	4	
3-5	3	

Aspen
ASPEN, 2003

1	7	
1/Variant	12	
1/Conv	10	
2	4	
2/Variant	6	
2/Conv	10	
3	6	
3/Variant	8	
3/Conv	10	

Astonishing Tales
MARVEL, 1970

1	40	136
2	20	56
3	20	47
4	20	54
5	20	65
6	12	38
7	15	53
8	15	55
9	10	34
10	20	73
11	10	37
12 ➥Man-Thing story	30	121
13	10 ▽	36
14	10	
15	10	30
16	10	34
17-18	10	
19	10	20
20	10	
21	25	102
22	10	
23	15	54
24	10 ▽	34
25 ➥1st Deathlok	25 ▲	104
26	10	38
27	7	24
28	7	20
29	7	22
30	5	23
31	5	
32	5 △	18
33	10	39
34	6	25
35 ➥Low distribution	7	18
35/30¢	20	
36 ➥Low distribution	10	29
36/30¢	20	

Astonishing X-Men
MARVEL, 1995

1	6	
2	6	18
3	6	
4	8	27

Astonishing X-Men
MARVEL, 2004

1 ➥Whedon starts	8	34
1/Cassaday	45	36
1/Del Otto	12	22
1/DirCut	5	16
1/DF	8	
2	16	
3	4	
4	8	
4/Variant ➥Colossus cover	25	28
5	8	
6	5	
7	4	
8-10	3	
10/Variant	5	
11-12	3	

Astro Boy
GOLD KEY, 1965

1	265	1128

Astro City
IMAGE, 1995

1	5	
2	3	
3	3	8
4-6	3	

Atom
DC, 1962

1	750	
2	300	
3	225	
4-5	175	
6	125	
7 ➥Hawkman app.	250	
8	125	
9	90	
10-12	85	
13	85	288
14 ➥Hawkman app.	95	359
15	85	
16-17	45	
18	50 ▽	208
19	45	
20	60	261
21-23	35	
24	40	167
25	50	202
26-28	35	
29	100	428
30	55	244
31	48	185
32	35	
33	40	178
34	35	137
35	35	
36-37	45	
38	30	
Special 1-2	3	

Atom and Hawkman
DC, 1968

39-41	30	
42	35	130
43-45	30	

Authority
DC, 1999

1	5	20
2-3	4	
4-6	3	
7	3	10
8-29	3	
Ann 2000	4	

Avengers
MARVEL, 1963

0	3	
1 ➥1st Avengers	4200	14875
1.5	3	
2	935	3367
3	750	2728
4 ➥Cap. America joins	1450	5442
4/Golden	40	170
5	350	
6	390	1384
7	460	1642
8	275	1026
9 ➥1st Wonder Man	225	
10 ➥1st Hercules	180	658
11 ➥Spider-Man app.	275	1019
12	115	437
13	150	610
14	150	528
15	100	376
16	125	
17	115	422
18	100	386
19	150	533
20	80	298
21	70	248
22	70	271
23	75	296
24	70 ▲	143
25	95	416
26	65	188
27	70	263
28-29	50	
30	50 ▽	193
31	43	
32	37	144
33	50	169
34	55	235
35	50	188
36	35	115
37	40	159
38	43	
39	40	156
40	40	155
41	40	149
42	50	163
43	45	171
44	40	140
45	50	185

The Basics

In the old days, price guides had to depend solely on reports from dealers. Their pricing information wasn't current, but it didn't have to be.

Then came online auctions!

Fortunately, *CBG* is here to help -- with the only price guide based on **hundreds of thousands** of online auction results. Here's how it works!

For every comic book that's been successfully auctioned online **more than once** and is graded 9.4 (NM) by *CGC*, we print the average of the **last 25** closed auctions for it in our **shaded column**.

If you **don't** see a price, the comic book has yet to be sold more than once in *CGC* 9.4.

These are prices for *CGC* slabbed comics, but they help in figuring out the unslabbed prices.

With *CBG*, you can base your buying decisions on the world's largest database of past comics sales.

Whether you're at a store, a convention, or online, now you can buy with confidence!

Art: Chad Hale

	OMAC	Freedom Fighters	Amethyst	Kamandi	Madame Xanadu	Demon	Santa Claus	Vixen	Blackhawk	Metal Men	Joker, Phantom Bizarro	Stranger	Flash	Hawkman	Arion
	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
	SEP 83	OCT 83	NOV 83	DEC 83	JAN 84	FEB 84	MAR 84	APR 84	MAY 84	JUN 84	JUL 84	AUG 84	SEP 84	OCT 84	NOV 84
NM Price	$1	$1	$1	$1	$1	$1	$1	$1	$1	$1	$1	$2	$1	$1	$1

PRICE GUIDE KEY:
▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
CGC INDICATORS
▲ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

Catwoman
#44-46

Wil Pfeifer has established a reputation for getting to the heart of a character and developing a story around that original spark. His work on *H.E.R.O.* and *Aquaman* demonstrate this beautifully, and expectations for his tenure on *Catwoman* have been met.

DC
WRITER:
WIL PFEIFER
ARTIST:
PETE WOODS
COLOR • 32 PGS.
$2.50

Catwoman has had more variations and style changes than Batman during her career. In three issues, Pfeifer embraces her past and boldly moves forward. Manipulated by Hush, Catwoman releases a spooky Clayface. This ultimately leads her back to the invigorating and apparently addictive life of a criminal. The "tough, sexy crook with a heart of gold" concept is both embraced and put to the test at the same time. This dovetails seamlessly into the *Villains United* miniseries. By #46, guest villains abound for surprising guest stars.

Pete Woods' art is beautiful. His economy of line, especially on the female form, is complemented by the stunning Adam Hughes covers. Pfeifer's run is highly recommended to new readers, *Infinite Crisis* followers, and longtime fans.

★★★½ — **Mike Keeney**

www.dccomics.com

DC COMICS PRESENTS

Remembering the Forgotten

A two-part story featuring some of DC's "lesser lights" (Animal Man, Dolphin, Congorilla, Cave Carson, Immortal Man, Rip Hunter, and Rick Flagg) revived interest in several of them for a number of years, even giving Animal Man his own series.

image © 1985 DC Comics

THE BOTTOM LINE

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Avengers CONTINUED		
46	30	128
47	37	142
48	37 ▽	158
49	32	145
50	30	127
51	40	156
52	41	171
53 ➥X-Men app.	60 ▽	229
54	30	127
55	30	120
56	50	212
57 ➥1st Vision	110 ▲	511
58	65 ▽	234
59	40	183
60	40	158
61	30	122
62	30	132
63	30	128
64	30	114
65	30	107
66	30 ▽	126
67	45	184
68	27	133
69	30	141
70	30	150
71 ➥1st Invaders	50	202
72	30	111
73	30	117
74	25 ▽	95
75	25	102
76	25	101
77	20	80
78	25	105
79	23	83
80	23	
81	23	89
82	26	116
83 ➥1st Valkyrie	36	139
84	23	
85	25	106
86	25	100
87	40	164
88	25	103
89	20	122
90	22 △	90
91	22	89
92	26 △	123
93 ➥Double-size	120	476
94	35	138
95	38	153
96	35 ▽	142
97	26	113
98	26	71
99	30	148
100 ➥Knight gets sword	55	222
101	18	
102	16	70
103 ➥Sentinels	40	158
104	20	74
105	18	
106	17	70
107	20	71
108	12	52
109	18	
110	25 △	121
111	22	86
112	25 ▽	86
113	11 ▽	53
114	15	64
115	13	
116 ➥Defenders War	27 △	117
117	20	79
118	24	95
119	15	62
120	14	52
121	10 △	41
122	13 ▽	48
123	9	38
124	12	48
125	20	77
126	18	50
127	12	51
128	12	36
129	12	
130	15	61
131	12	49
132	10	36
133	8	32
134	10	
135	10	39
136	8	31
137	8	30
138	7	29
139	7	24
140	7	31
141	10	45
142	8	33
143	8	38
144	8	37
145	8 ▽	35
146	10	47
146/30¢	20	
147	7	29
147/30¢	20	
148	12 ▽	48
148/30¢	18	72
149	6	24
149/30¢	15	
150	7	30
150/30¢	15	
151	7	27
152	6	26
153	6	22
154-155	6	
156	9	36
157	6	23
158	8	32
159	8	
160	6	
160/35¢	15	
161	7 ▲	29
161/35¢	15	
162	8	29
162/35¢	15	
163	7	28
163/35¢	15	
164	6	
164/35¢	15	
165	6	
166	6	23
167	5	19
168	7	28
169	4	17
170	4	18
171	6	31
172	4	15
173	4	18
174	4	16
175	5	21
176	4	
177	4	10
178	4	15
179	4	16
180	4	16
181	5	
182	4	17
183	6	25
184	6	25
185	7	27
186	5	22
187	6	23
188	6	
189	6	23
190	4	17
191	5	23
192	5	20
193-194	5	
195	5	16
196	7 △	31
197-199	5	
200 ➥Double-size	9	29
201-210	3	
211	3	12
212-218	3	
219-224	2	
225	3	12
226-249	2	
250	3	
251-262	2	
263	3	
264-349	2	
350	3	
351-359	1	
360	3	
361-362	1	
363	3	
364-365	1	
366 ➥Foil cover	4	
367-368	1	
369	3	
370-374	1	
375	2	
375/Collector's	3	
376-379	2	
379/Double	3	
380	2	
380/Double	3	
381	2	
381/Double	3	
382	2	
382/Double	3	
383-399	2	
400	4	
401-402	3	
Ann 1	125 ▽	413
Ann 2	120	466
Ann 3	22	86
Ann 4	22	87
Ann 5	25	102
Ann 6	7	
Ann 7	12 ▽	47
Ann 8	8	30
Ann 9	8	29
Ann 10	9 ▽	32
Ann 11-23	3	

RETROVIEW
Amazing Spider-Man #333 ★★½

Marvel
Jun 1990 • 22 pp.
Writer: David Michelinie
Pencils: Erik Larsen
Inks: Mike Machlan
Cover: Larsen, Machlan

"Stalking Feat!"

Spider-Man accepts Venom's challenge to a showdown, but the intervention of Styx and Stone apparently destroys Venom.

This issue gives readers the Spidey vs. Venom battle they've been waiting for, and the involvement of Styx and Stone actually gives the battle an exiting three-way twist.

But the flashback to S&S's origin is unnecessary, if for no other reason than that there didn't seem to be many readers who cared.

Erik Larsen's art is starting to mature; his rendition of Venom remains strong, and his portrayal of Spidey is improving.

© Marvel

Near CGC copy: **9.8** **Then $1 NOW $3**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Avengers MARVEL, 1996		
1	3	13
1/A	3	
2-13	2	
Avengers MARVEL, 1998		
0	2	
1	4	12
1/Chromium	6	
1/Variants	4	
2-5	3	
6-11	2	
12	3	
12/DF	12	
12/white	5	
13-16	2	
16/A	4	13
17-24	2	
25	3	
26	2	
27	3	
28-33	2	
34	3	
35-47	2	
48	4	
49	2	
50	3	
51-80	2	
81-82	3	
83-84	2	
500	12	
500/DirCut	18	
501	5	
502 ➥Hawkeye dies	7	
503	4	
Ann 1998	3	
Ann '99-'00	4	
Ann 2001	3	
Avengers West Coast MARVEL, 1989		
47-55	1	
56 ➥Psycho Scarlet Witch	8	
57-74	1	
75	2	
76-102	1	
Ann 4-7	2	
Ann 8	3	
Badger CAPITAL, 1983		
1	5	19
2-5	3	
6-49	2	
50	4	
51	2	
52-54	3	
55-70	2	
Barbarians ATLAS-SEABOARD, 1975		
1	8 ▽	31
Batgirl DC, 2000		
1	4 ▽	13
1/2nd	3	
2	4	10
3-5	4	
6-69	3	
Ann 1	4	
Batgirl Special DC, 1988		
1	3	13
Bat Lash DC, 1968		
1	25	
2-3	15	
4	15	48
5	15	
6	15	46
7	15	
Batman DC, 1940		
0	3	
1 ➥1st Catwoman	80000	
2	15000	
3	9750	
4	7500	
5 ➥1st Batmobile	5500	
6-7	4500	
8	4000	
9	3750	
10	7500	
11	4750	
12 ➥1st Batcave	2900	
13-14	2775	
15	2625	
16 ➥1st Alfred	4600	

	Wonder Woman	Forgotten Heroes		Clark Kent	Legion	Ambush Bug	Adam Strange	Outsiders	Challengers	Swamp Thing
	76	77	78	79	80	81	82	83	84	85
NM Price	DEC 84 $1	JAN 85 $3	FEB 85 $3	MAR 85 $1	APR 85 $1	MAY 85 $1	JUN 85 $1	JUL 85 $1	AUG 85 $1	SEP 85 $6

Amazing Spider-Man #334 ★★½

© Marvel

Marvel
Early Jul 1990 • 22 pp.
Writer: David Michelinie
Pencils: Erik Larsen
Inks: Mike Machlan
Cover: Larsen, Terry Austin

"Secrets, Puzzles, and Little Fears ..."

Doctor Octopus begins forming a new Sinister Six, and Spider-Man saves Aunt May's boyfriend from crooks. Again.

One has to wonder why no one had thought of this sooner: bringing back The Sinister Six, a conglomeration of Spidey's most deadly foes that made for one of fandom's favorite stories back in the first ASM Annual more than 25 years prior. Fortunately, David Michelinie did, although this issue is mostly set-up; it's the first issue of the six-chapter "Return of the Sinister Six" arc, which ran bi-weekly over the summer.

Just Add Copy: **9.9** **Then $1 NOW $3**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
17-20	1650	
21-22	1275	
23	2000	
24	1275	4617
25	2050	
26-30	1275	
31-36	950	
37	1200	
38	1000	
39	950	
40	1140	
41-43	760	
44	1080	
45-46	760	
47	3000	
➥Batman origin		
48	965	
49	1350	
➥1st Mad Hatter		
50-51	690	
52	850	
53-54	690	
55	850	
56-57	690	
58	750	
59-61	690	
62	1250	
➥Catwoman origin		
63	575	
64	515	
65	575	
66	560	
➥vs. Joker		
67-68	515	
69	575	
70-72	515	
73	660	
74	550	
75-77	500	
78	585	
79-80	500	
81	485	
82-83	435	
84	485	
85-90	435	
91-99	400	
100	2000	
➥Anniversary issue		
101-102	400	
103	400	1615
104	400	
105	490	
106-109	400	
110	425	
111-120	290	
121	375	
➥1st Mr. Freeze		
122	225	929
123	220	
124-126	195	
127	240	
➥vs. Joker		
128	195	
129	250	
➥Robin origin		
130	195	
131	145	
132-135	130	
136	215	
➥vs. Joker		
137-145	140	
146-147	110	
148	140	
➥vs. Joker		
149-150	110	
151	90	
152	100	
153	125 ▽	499
154	85	
155	300	
➥1st SA Penguin		
156-161	85	
162	85	364
163-164	85	
165	130	618
166-167	85	
168	85	345
169	90	
170	85	
171	450	
➥1st SA Riddler		
172	125	523
173-175	75	
176	85	
177	75	272
178	85	375
179	120	
➥vs. Riddler		
180	60	205
181	175	
➥1st Poison Ivy		
182-185	60	
186	70	321
187	65	271
188	40	
189	250	979
➥1st SA Scarecrow		
190	45	
191	40	
192	60	263
193	70	281
194	80	362
195-196	40	
197	100	372
➥Catwoman app.		
198	85	
199	40	190
200	100 ▽	293
➥Robin origin		
201	35	
202	35	141
203-204	30	
205	40	170
206	30	191
207	50	219
208	50	313
209-211	30	
212	30	130
213	45	
214-217	30	
218	70	247
➥Giant-size		
219	50	
220-221	30	
222	75	644
223	40	
224-225	30	
226	30	187
227	50	403
228	40	155
229	30	149
230-231	30	
232	350	546
➥1st Ra's al Ghul		
233	30	
234	115	491
➥1st SA Two-Face		
235	17	
236	25	133
237	75	298
➥1st Reaper		
238	65	
➥100 pages		
239	17	
240	17 △	76
241	30	149
242	17	75
243	70	242
➥vs. Ra's al Ghul		
244	65	209
➥vs. Ra's al Ghul		
245	70	283
246	15	
247	15	51
248	20	80
249	15	53
250	15	48
251	60 △	210
➥vs. Joker		
252	14	
253	26	118
254-255	32	
256	35	144
257	35	
258	35 △	145
259	32	124
260	32	
261	32	117
262	15	77
263	15	60
264	9	30
265-266	9	
267	8	16
268-277	8	
278	8	18
279	8	36
280	8	
281	8	25
282	8	
283	8	20
284	8	25
285	8	32
286	12	44
➥vs. Joker		
287	9	25
288	9 △	34
289	9	25
290	9	
291	12	72
292-294	9	
295	8 △	34
296	8	29
297	8	
298	8	35
299	8	23
300	15	69
301-306	7	
307	7	20
308	7	32
309	7	
310	7	25
311	7	23
312-316	7	
317	7	28
318	7	32
319-322	7	
323	7	23
324-331	7	
332	8	
333-336	7	
337	7	21
338	7	18
339-352	7	
353	5	17
354-356	7	
357	9	
358	7	
359	7	19
360-365	7	
366	7	30
367	7	23
368	8 ▽	29
369	6	15
370	6	
371-399	5	
400	10	33
401-403	4	
404	5	19
405	6	23
406	5	15
407	5	12
408	5	16
409-416	3	
417	5	17
418	4	10
419-420	4	
421-422	3	
423	3	26
424-425	3	
426	6 ▽	21
427	6	
427/Direct	4	19
428	6	23
429	4	18
430	3	
431-435	2	
436	3	
437-441	2	
442	3	
443-456	2	
457	3	
457/Direct	4	15
458-486	2	
487	1	
488-491	3	
492	3	13
492/Silver	5	21
493	3	11
494-496	2	
497	3	11
498-500	2	
500/Collector's	4	
501-515	2	
515/Variant	4	14
516-530	2	
530/Variant	3	
531	2	
531/Variant	3	
532	2	
532/Variant	3	
533-535	2	
535/Variant	4	
536-549	2	
550	3	
550/Variant	4	
551-562	2	
563-564	3	
565-599	2	
600	4	11
601-607	2	
608	5 ▽	17
➥Jim Lee begins		
609	4	14
610	3	12
611	3	14
614	3	14
615	3	
616	3	12
617	3	10
618	3	11
619	3	11
619/2nd	3	10
620-629	2	
630	3	
631-632	2	
633	3	
634	6	
635	15	
➥Red Hood		
636-637	12	
638	11	
638/2nd	6	
639	16	
640-641	6	
642-643	3	
644	2	
645-646	3	
1000000	4	
Ann 1	540	
Ann 2	275	
Ann 3	215	
Ann 4-5	110	
Ann 6-7	85	
Ann 8	7	
Ann 9-11	6	
Ann 12-13	5	
Ann 14-15	3	
Ann 15/Silver	4	
Ann 16-23	3	
Ann 24	4	
GS 1-3	5	

Batman and the Outsiders
DC, 1983

1	3	20
2-32	2	
Ann 1	3	
Ann 2	2	

Batman Family
DC, 1975

1	16	68
2	10	
3-4	8	
5	8	30
6	8 △	32
7-8	6	
9	7	
10	7	25
11	7	30
12	7	
13-14	5	
15	5	37
16	5	
17-19	7	
20	8	32

Batman: Legends of the Dark Knight
DC, 1989

1	3	10
2-15	3	
16	4	
17-20	3	
21-26	2	
27	3	
28-49	2	
50	4	
51-64	2	
0	3	11
65-99	2	
100	5	
101-119	2	
120	4	
121-157	2	
158-197	3	
Ann 1	5	
Ann 2-7	4	
Special 1	7	

Batman: The Dark Knight
DC, 1986

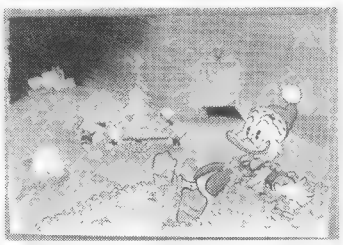
1	25 ▽	35
➥Frank Miller series		
2	9	23
3	6	17
4	5	17

Batman: The Killing Joke
DC, 1988

1	7	20
➥Alan Moore, Brian Bolland		

Auction News

Hake's puts Uncle Scrooge on block



A piece of original art featuring Disney mainstay Uncle Scrooge sold during an online sale at Hake's Americana & Collectibles which closed Dec. 15. The pen-and-ink and watercolor painting by Patrick Block, listed by the auctioneer as **"Christmas in Uncle Scrooge's Money Bin,"** realized $1,680, including a 12% buyer's premium. One bid was cast for the piece, which Hake's had expected to bring between $1,000 and $1,999.

Another piece of Uncle Scrooge original art, a cover by William Van Horn, was offered but didn't sell. Hake's gave it a starting bid of $750.

www.Hakes.com.

86	87	88	89	90	91	92	93	94	95	96	97	Ann. 1	Ann. 2	Ann. 3	Ann. 4
OCT 85	NOV 85	DEC 85	JAN 86	FEB 86	MAR 86	APR 86	MAY 86	JUN 86	JUL 86	AUG 86	SEP 86	CA. 82	CA. 83	CA. 84	CA. 85
$1	$1	$1	$1	$1	$1	$1	$2	$1	$1	$1	$1	$3	$3	$3	$3
Crisis tie-in; Supergirl	*Crisis* tie-in; Superboy	*Crisis* tie-in; Creeper	Omega Men	Firestorm, Capt. Atom	Captain Comet	Vigilante	Elastic Four	Harbinger, et al	Hawkman	Blue Devil	Phantom Zone villains	Earth-2 Superman	Super-woman	Captain Marvel	Super-woman

PRICE GUIDE KEY: **Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the unslabbed NM price above **Very Fine (VF)** is **2/3** (67%) of NM
OTHER GRADES **Fine (F)** is **1/3** (33%) of NM **Very Good (VG)** is **1/5** (20%) of NM **Good (G)** is **1/8** (12.5%) of NM

Crimson Hero Vol. 1

When English-translated manga finally broke into the sports category, it was just a matter of time before readers had a volleyball romance.

VIZ
WRITER:
MITSUBA TAKANASHI
ARTIST:
MITSUBA TAKANASHI
B/W • 192 Pgs.
$8.99

In this "sports shojo," Nobara wants to be a thoroughly modern girl and loves caressing a ball more than a boy. In fact, she wants to play volleyball so much at Crimson Field High School that she wants to resurrect the girl's team just to take on the guys. Meanwhile, she defies her mother's wish for Nobara to become the "seventh generation young mistress of Seiryu," their high-class traditional Japanese restaurant. Will the cool Aunt Momoko tell her how to keep all these balls in their air and help Nobara become the hero she wants to be?

Volleyball doesn't get the airtime that other major athletics enjoy. Oddly, this introductory volume is noticeably empty on the highlight reel, and all the spikes occur when Nobara gives or receives cheek-slaps of misunderstanding. One can only hope the trash-talking eventually gets onto the court, so readers can see whether sassy Nobara has the skills.

★★½ — **Oliver Chin**

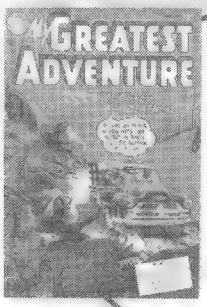
www.viz.com
ISBN: 1-4215-0140-6

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Battle Chasers		
IMAGE, 1998		
1	5	21
1/Wraparound	5	21
1/Holochrome	17	
1/Gold	14	
2	4	
2/DF	5	
2/B	6	
3	4	15
4/A-8	3	
9	4	
Ashcan 1	5	
Ashcan 1/Gold	7	
Battle Classics		
DC, 1978		
1	4	16
Battle of the Planets		
GOLD KEY, 1979		
1	20	43
2	15	
3	12	20
4	12	20
5-6	12	
7	30	
8-10	20	
Battlestar Galactica		
MARVEL, 1979		
1	4	18
4-10	3	
11-23	2	
Beatles		
DELL, 1964		
1	440	
Beowulf		
DC, 1975		
1	5	19
2	3	
3-6	2	
Beware the Creeper		
DC, 1968		
1	45	161
2-3	32	
4	32	122
5	32	120
6	55	259
Beyond the Grave		
CHARLTON, 1975		
1	7	
2-3	4	
4-15	3	
16	3	12
17	3	
Big All-American Comic Book		
DC, 1944		
1	6500	
Big Shot		
COLUMBIA, 1940		
1	1000	
2	475	
3	385	
4-5	335	
6-10	275	
11-13	225	
14	300	
15	340	
16-20	160	
21-27	135	
28	185	
29-30	135	
31-40	110	
41-49	95	
50-60	85	
61-63	65	
64	65 ▽	115
65-70	65	
71-80	55	
81-104	48	
Bionic Woman		
CHARLTON, 1977		
1	14	54
2-5	6	
Birds of Prey		
DC, 1999		
1	4	14
2-7	3	
8	12	54
➥Nightwing app.		
9-55	3	
56	3	13
57-75	3	
76	15	
➥1st Black Alice		
77-88	3	
Black Cat Comics		
HARVEY, 1946		
1	450	
2	275	
3-5	220	
6	175	466
7-8	175	
9	225	
10-20	135	
21-22	100	
23	100	303
24	100	266
25	100	358
26-27	100	
28	100	327
29	100	
30	150	
31	130	
32-33	125	
34	125	379
35-42	125	
43	75	
44-46	125	
47	125	437
48-50	125	
51	165	
52	54	142
53-62	54	
63	80	
64-65	75	
Black Goliath		
MARVEL, 1976		
1	11 ▽	35
2	5 ▽	31
2/30¢	20	
3	4	
3/30¢	20	
4	4	26
4/30¢	20	
5	4	
Blackhawk		
DC, 1944		
9	2600	
10	1100	
11	900	
12-15	800	
16-20	525	
21-25	460	
26-30	400	
31-35	350	
36-40	300	
41-49	225	
50	200	
51-60	165	
61-70	145	
71	200	
➥Blackhawk origin		
72-80	130	
81-86	125	
87-92	120	
93	135	
94-99	110	
100	140	
101-107	105	
108	325	
➥1st DC issue		
109	130	
110-117	110	
118	135	
119-130	85	
131-140	65	
141-149	50	
150-163	48	
164	60	
165-166	48	
167-180	22	
181-200	16	
201	15	
202	15	55
203-223	15	
224	15	64
225-227	15	
228	30	121
229-243	15	
244-260	4	
261-273	3	
Black Lightning		
DC, 1977		
1	10 ▽	41
2-11	5	
Black Magic		
DC, 1973		
1	15	53
2-7	7	
8	7	21
9	7	
Black Panther		
MARVEL, 1977		
1	12 △	40
2	7	27
3	5	17
4	5	
4/35¢	15	
5	5	
5/35¢	15	
6	5	
7	5	32
8	5	24
9	5	21
10	5	
11	4	22
12	4	
13	4	21
14-15	4	
Blazing Combat		
WARREN, 1965		
1	90	
2-3	30	
4	40	167
Ann 1	45	
Blazing Comics		
ENWIL, 1944		
1	300	
2-4	150	
5	150	144
Blitzkrieg		
DC, 1976		
1	16	57
2	8	34
3	6 △	24
4-5	6	
Blindshot		
VALIANT, 1993		
0/WSS	25	
0/PlatError	750	
0	3	37
0/Gold	25	
1	2	6
2-6		
6/WSS	50	
7-15	1	
16	2	
17-24	1	
25-37	2	
38-43	3	
44-49	4	
50	6	
51	10	
YB 1	5	
Blue Beetle		
CHARLTON, 1964		
1	45	153
2	30	120
3-5	20	
Blue Beetle		
CHARLTON, 1965		
50-53	27	
54	27	95
1	60	
2	40	
3-5	27	
Blue Beetle		
DC, 1986		
1-24	1	
Bomba		
DC, 1967		
1	16	
2-3	8	
4	8	45
5-7	8	
Bone		
CARTOON, 1991		
1	80	
2	45	
3	25	
4	16	
5	12	
6-8	7	
9-13.5/Gold	4	
14-55	3	
Special 1	2	
Boris Karloff Tales of Mystery		
GOLD KEY, 1963		
3	27	
4-5	25	
6-8	20	
9	25	
➥Wood art		
10	15	
11	22	
12	15	
13-14	12	
15	15	
16-20	12	
21	18	
22-30	10	
31-40	9	
41-50	8	
51	6	

Comics Code starts

Science fiction adventures begin

Giant on cover



△ #1

MY GREATEST ADVENTURE

An anthology of adventure

My Greatest Adventure began its life as an adventure series, quickly switching to a science- and fantasy-inspired format. For the first 80 issues of its run, it turned in a respectable collection of stories, including several issues featuring art by Jack Kirby and Alex Toth.

image © 1955 DC Comics

	1	2	3	4	5	6	7	8	9	10
NM Price	JAN 55 $1250	MAR 55 $600	MAY 55 $425	JUL 55 $425	SEP 55 $325	NOV 55 $325	JAN 56 $325	MAR 56 $325	MAY 56 $325	JUL 56 $325

THE BOTTOM LINE

RETROVIEW

Amazing Spider-Man #335 ★★½

"Shocks!"

Spider-Man stops a robbery by The Shocker, while Doctor Octopus continues recruiting for the new Sinister Six.

No, The Shocker's not one of The Sinister Six's new members, which so far consists of Doc Ock, Electro, Sandman, Hobgoblin, and Mysterio. One to go.

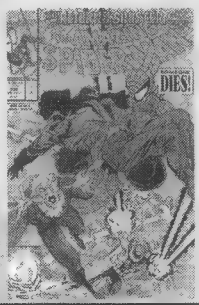
Besides the issue's battle, the subplots (Peter's concern over Flash's relationship with Felicia, Nathan's worsening condition, Jonathan Caesar's resuming his stalking of Mary Jane) are what carry the issue. Readers, however, are already getting impatient waiting for the new Six to re-form.

Marvel
Late Jul 1990 • 22 pp.
Writer: David Michelinie
Pencils: Erik Larsen
Inks: Terry Austin
Cover: Larsen, Austin

© Marvel

Raw, CGC copy: **9.8** **Then $1 NOW $3**

Amazing Spider-Man #336 ★★



© Marvel

Marvel
Early Aug 1990 • 22 pp.
Writer: David Michelinie
Pencils: Erik Larsen
Inks: Mike Machlan
Cover: Larsen, Bob Wiacek

"The Wagers of Sin"

A botched hit by The Vulture and Chance results in the death of Aunt May's boyfriend, Nathan.

This third chapter of The Sinister Six storyline does nothing to advance the story, save for Doc Ock's recruitment of The Vulture at the end as the Six's final member — which came as no surprise, since this was revealed last issue.

Not that it would have been a surprise anyway to anyone who recalls that The Vulture belonged to the original Six in the first place.

At least Nathan goes out heroically saving Aunt May.

Buy CGC copy: 9.8 Then $1 NOW $3

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
52	6	25
53-59	6	
60-74	5	
75-79	3	
80	7	
➥Giant ish; scarce		
81-85	6	
➥Giant issues, scarce		
86-97	3	

Boy Comics
LEV GLEASON, 1942

3	1500	
4	1100	
5	575	
6	950	
➥Iron Jaw origin		
7	620	
8	515	
9	450	
10	615	
11-14	350	
15	400	
16	225	
17	250	
18-20	200	
21-25	140	
26-29	130	
30	200	
➥Crimebuster origin		
31-40	58	
41-50	42	
51-55	30	
56	30	124
57-62	30	
63-80	27	
81-100	24	
101-119	22	

Boy Commandos
DC, 1942

1	4500	
2	1500	
3	1000	653
4-6	500	
7-10	275	
11-15	190	
16	190	541
17-22	190	
23	220	
24-28	150	
29	150	625
30	150	
31-35	135	
36	195	

Brave and the Bold
DC, 1955

1	3000	
2	1500	
3	700	
4-5	650	
6-10	500	
11-22	400	
23	500	
➥Vik. Prince origin		
24	350	
25	500	
➥1st Suicide Squad		
26	325	
27	330	
28	5000	
➥1st JLA		
29	2000	
30	1750	
31	350	
32-33	200	
34	1750	
➥1st SA Hawkman		
35-36	400	
37	250	
38-39	225	
40-41	140	
42	300	
43	350	
➥Hawkman origin		
44	260	
45-48	60	
49	60	247
50	175	
51	225	
52	125	
53	75	
54	350	887
➥1st Teen Titans		
55-56	45	
57	150	529
➥1st Metamorpho		
58	65	
59	80	
60	100	
➥1st Wonder Girl		
61	125	
➥Starman origin		
62	100	341
➥1st SA Wildcat		
63	40	
64	60	175
65-66	22	
67	65	231
➥Batman starts		
68	80	283
➥Batman Hulk parody		
69	50	200
70	50	
71	50	137
72	50	221
73	50	200
74	40	
75	60	281
76	50	205
77-78	40	
79	75	
➥Batman, Deadman		
80-82	50	
83	60	
84	50	140
85	60	281
➥N. Adams GA		
86	50	196
87	26	134
88	20	80
89	20	
90	20	76
91-92	18	
93	30	
94	18	
95	24 △	98
96	15	52
97-98	15	
99	22	84
100	30	98
101	15	54
102	15	66
103	12	
104	12	35
105-106	12	
107	12	33
108	12	52
109	12	
110	12	36
111	18	51
112	18	67
113	18	63
114	18	
115	22 ▽	85
116	18	105
117-118	18	
119	7	28
120-125	7	
126	7	27
127	6	
128	6	22
129-130	11	
131	6	
132	4	
133	5	20
134-135	4	
136	4	15
137-140	4	
141	10	
142-145	4	
146	4	15
147-179	4	
180-190	3	
191	8	
192-196	3	
197	4	
198-199	3	
200	7 ▽	22
Ann 1	6	

Brother Power, the Geek
DC, 1968

1	45	160
2	20	

Brute
ATLAS-SEABOARD, 1975

1	7	27
2-3	5	

Buffy the Vampire Slayer
DARK HORSE, 1998

½	4	
½/Gold	8	
½/Platinum	10	
1	5 △	25
1/Variant	5	
1/Gold	10	
1/Variant	10	
2-63	4	
2-63/Variant	4	
Ann 1999	6	

Bugs Bunny
DELL, 1952

28-40	35	
41-60	25	
61-80	20	
81-85	15	

Bugs Bunny
GOLD KEY, 1962

86-101	7	
102-144	6	
145	6	26
146-148	6	
149	6	28
150	6	
151-153	5	
154	5	23
155-200	5	
201-212	3	
213-245	2	

Cable
MARVEL, 1993

-1	2	
1	4	
2-10	3	
11-16	2	
16/Variant	4	
17-24	2	
25	4	
26-49	2	
50	3	
51-74	2	
75	5	21
76-99	2	
100	4	
101-107	2	
Ann 1998	3	
Ann 1999	4	

Caliber Presents
CALIBER, 1989

1	15	75
➥1st Crow		
2-7	3	
8	2	
9-24	3	

Camp Runamuck
DELL, 1966

1	40	37

Captain Action
DC, 1968

1	45	152
2-3	35	
4	35	100
5	20	76

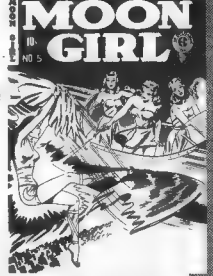
Captain America
MARVEL, 1968

100	210 ▲	661
101	55	168
102	35	147
103	35	154
104	35 △	136
105	35	150
106	35	113
107	35 ▲	120
108	35 ▽	117
109	45	176
➥Origin retold		
110	75 △	281
➥Steranko begins		
111	65	233
112	50	178
113	60 △	229
➥Avengers app.		
114	30	115
115	30	108
116	30	
117	95	367
➥1st Falcon		
118	25	
119	25	98
120	25	84
121	25	
122	25	60
123	25	93
124	25	82
125-126	20	
127	20	61
128	15	57
129	15	36
130	15	55
131	18	66
132	18	53
133	15 △	47
134	18	57
135	18	62
136	18	71
137	35 ▽	109
138	30	106
139	25	
140	25	78
141	25	
142	25	104
143	25	93
144	25	85
145	25	76
146	25	
147	18	70
148	16	66
149	15	45
150	25	92
151	15	
152	15	67
153	15	
154	25 ▽	92
155	25	103
156	20 △	106
157	10	40
158	10	46
159	10	
160	10	35
161-162	10	
163	12 △	56
164	12	45
165-166	10	
167	10	36
168	15	60
169	10	37
170	12	48
171	10	
172	10	43
173	15	60
174	12	52
175	10	50
176	10	49
177	8	31
178-179	8	
180	8	38
181	8	27
182	8	31
183	8	37
184	5	22
185-186	5	
187	5	20
188	8	32
189	6	30
190	6	23
191	6	
192	6	23
193	6	27
194	6	19
195	6	19
196	6	27
196/30¢	20	
197	5	
197/30¢	20	
198	6	27
198/30¢	20	
199	5	18
199/30¢	20	
200	6	23
200/30¢	20	78
201	6	25
202	4	
203	5 △	28
204	4	14
205	4	18
206	5	23
207	4	
208	5	23
209	5	18
210	4 △	16
210/35¢	15	
211	4	20
211/35¢	15	
212	4	18
212/35¢	15	
213	4	
213/35¢	15	
214	4	19
214/35¢	15	
215-217	4	
218	4	21
219-232	4	

Auction News

Cochran sale outperforms estimates

Original art for a ***Peanuts*** daily strip drew a top bid of $12,650 in Russ Cochran's Comic Art Auction #73. The strip, which first ran Dec. 19, 1975, exceeded its expected amount, which catalogers had set at $10,000-$12,000. Prices of auction results from this sale include a 10% buyer's premium.



The original art for E.C.'s ***Moon Girl*** #5 (Fal 48) sold for $7,700, while not far behind that was original art from a story within that issue titled **"Zombie Terror!"** with five pages selling for $7,150 on a pre-sale estimate of $1,000-$2,000.

Original art by E.C. creator/writer/editor Al Feldstein also drew high bids, as a splash page for **"Hong Kong Intrigue!"** from ***Two-Fisted Tales*** #18 (Nov-Dec 50) left the block for $5,280. It, too, well exceeded its estimate of $1,800-$2,000.

ec@gemstonepub.com

Shining Knight homage story — Jack Kirby art appears — Jack Kirby art — Alien on cover — Rainbow cover

	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25
	SEP 56	NOV 56	JAN 57	MAR 57	MAY 57	JUL 57	SEP 57	NOV 57	JAN 58	MAR 58	MAY 58	JUL 58	SEP 58	OCT 58	NOV 58
NM Price	$200	$200	$200	$200	$250	$250	$250	$300	$200	$225	$225	$175	$175	$175	$175

PRICE GUIDE KEY:
OTHER CGC GRADES

Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4

CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

Fantastic Four: House of M #1-3

MARVEL
WRITER:
JOHN LAYMAN
ARTIST:
SCOT EATON
COLOR • 32 PGS.@ $2.99@

At the "House of M," in which mutants rule the world and humans are, at best, mere pawns in the grand scheme of things, The Fantastic Four is known as The Fearsome Four. Reed, Sue, and Johnny are dead, but the group lives on in the form of Victor Von Doom, The Invincible Woman (Valeria), The Inhuman Torch (Kristoff), and The It (Ben), a hulking thing who gets kicked around like an abused puppy. Doom has most everything he wants, including wealth, power, and family, but he can't stand taking orders from Magneto, leading to some pretty juicy conflict.

Hardcore FF fans may be disappointed, at least initially, with the direction of this mini-series, since three of the big four are nowhere to be found, but more open-minded readers will enjoy the action from beginning to end. The script showcases Magneto's condescending nature and Doom's ruthlessness and lust for power, while the art hearkens back to such killer talents as Dave Cockrum and Gene Colan.

That last panel is a real eye-opener.

★★★½ — **Brett Weiss**

www.marvel.com

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Captain America CONTINUED		
233	4	11
234	6	28
235-240	4	
241	8	38
242-249	4	
250	4	16
251	4	
252	4	14
253-255	4	
256-271	2	
272	3	
273-275	2	
276	4	
277-281	2	
282	3	
283	2	
284	3	
285	2	
286-288	3	
289-297	2	
298	3	
299-331	2	
332	3	
333-349	2	
350	3	
351-382	2	
383	3	
384-399	2	
400	3	
401-420	2	
420/Collector's	3	
421-424	2	
425	3	
425/Variant	4	
426-443	2	
444	3	
445-447	2	
448	3	
449-454	2	
Ann 1	35	148
Ann 2	20	100
Ann 3	8	34
Ann 4	8	38
Ann 5-7	3	
Ann 8 ➥Wolverine app.	12	30
Ann 9-13	3	
Ashcan 1	1	
Special 1-2	4	
Captain America Comics MARVEL, 1941		
1	80000	
2	20000	
3	10000	
4	6500	
5	5500	
6	4750	
7	5500	
8	4000	
9-10	3600	
11-12	3100	
13	3275	
14-15	3100	
16	3600	
17	2585	
18-20	2075	
21-22	1850	
22/A ➥GS issue	12000	
23-25	1850	
26-30	1650	
31-35	1385	
36	1650	
37	1550	
38-40	1285	
41-58	1175	
59 ➥Cap origin	2650	
60	1175	
61	1850	
62-65	1075	
66	1400	
67-70	1175	
71-73	1025	
74 ➥Cap Weird Tales	4350	
75	2750	
76-78	875	
Captain Atom CHARLTON, 1965		
78	40	153
79	25	90
80-81	25	
82	25	111
83	25	
84	25	93
85	25	95
86	20	
87	20	57
88	20	
89	20	98
Captain Marvel MARVEL, 1968		
1 ▲	70	256
2	18	74
3	18	75
4	24	95
5	15	86
6	30	118
7	15	60
8	15	65
9	25	102
10	15	59
11	15	
12	15	63
13	15	56
14-15	15	
16	25	130
17-18	22	
19	22	89
20	22	
21	22	88
22-24	22	
25 ➥Thanos War starts	25	84
26	25	99
27	25	61
28	30	115
29	16	72
30	12	52
31 △	16	81
32	12	40
33	12	68
34	6	44
35-37	3	
38	5	23
39-43	3	
44	3	28
44/30¢	20	
45	3	
45/30¢	20	
46-47	3	
48	9	38
49	3	
50	10	152
51	4	10
52	3	14
52/35¢	15	14
53-54	3	
55	5	20
56	3	
57	6	25
58-62	3	
Captain Marvel Adventures FAWCETT, 1941		
1	27500	
2	3500	
3	1800	
4	1200	
5	1050	
6-7	750	
8-10	675	
11-15	590	
16-17	550	
18 ➥1st Mary Marvel	1800	
19-20	500	
21-22	400	
23 ➥1st Mr. Mind	610	
24-40	225	
41	190	
42	163	
43-47	125	
48	125	1878
49	125	
50	125	493
51	125	368
52-109	125	
110-120	80	
121 ➥Cap Marvel origin	115	
122-150	80	
Capt. Savage and His Leatherneck Raiders MARVEL, 1968		
1	35	
2	25	
3-7	15	
8	15	50
9-11	15	
12	10	27
13	10	
14	10	36
15-19	10	
Captain Steve Savage AVON, 1951		
1	120	
2	85	
3-7	55	
8	55	50
9-11	55	
12	55	27
13	55	
Cat MARVEL, 1972		
1	35	127
2	15	45
3	12	28
4	10	
Catwoman DC, 1989		
1	3	9
2	3	14
3-4	2	
Catwoman DC, 1993		
0	2	6
1	3	9
2	3	
3	3	8
4-10	3	
11-50	2	
50/A-50/B	3	
51-72	2	
73	2	6
74-94	2	
1000000	3	
Ann 1-2	4	
Ann 3	3	
Ann 4	4	
Cerebus the Aardvark AARDVARK-VANAHEIM, 1977		
0	4	
0/Gold	6	
1	700	152
1/Counterfeit	60	
2	150	
3	90	259
4	75	
5	50	
6	35	57
7	20	58
8	15	45
9	15	43
10	15	56
11	12	50
12	10	37
13-14	10	
15	10	36
16-19	10	
20	10	27
21	10	37
22	10	
23-26	6	
27	6	18
28-29	6	
30	6	16
31	6	12
32-40	5	
41-50	4	
51	6	
52-57	4	
58-60	3	
61-62	4	
63-100	3	
101-299	2	
300	4	
Book 15	30	
Challengers of the Unknown DC, 1958		
1	1450	
2	375	
3-8	220	
9-10	140	
11-15	90	

For issues not listed here, check our **STANDARD CATALOG OF COMIC BOOKS**. The largest book about comics ever, it includes prices and details for more than 155,000 comic books.

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△ #50

My Greatest Adventure

Would you like to play a game?

A quick glance at the cover of *My Greatest Adventure* #51 makes it look as though *WarGames* has come to the DC universe 20 years early. However, a closer look reveals that it's really a form of radar tracking an undersea beast instead. Sigh.

image © 1961 DC Comics

Dinosaur cover | Jack Kirby art | Giant hand cover | Robot cover

	26	27	28	29	30	31	32	33	34	35
NM Price	DEC 58 $175	JAN 59 $175	FEB 59 $200	MAR 59 $150	APR 59 $150	MAY 59 $125	JUN 59 $125	JUL 59 $125	AUG 59 $125	SEP 59 $125

RETROVIEW
Amazing Spider-Man #337 ★★

Marvel
Late Aug 1990 • 22 pp.
Writer: David Michelinie
Pencils: Erik Larsen
Inks: Terry Austin
Cover: Larsen, Wail Simonson

"Rites and Wrongs"

Doctor Octopus reveals his intent to rule the world and with The Sinister Six's help he begins his plan.

Last time, Ock wanted to destroy New York.

This time, he threatens to annihilate the world if it's not handed over to him. What will he try next: destroying Mars?

Out-of-character motives aside, this issue gives readers the opportunity to see Spidey take on several of The Sinister Six, albeit individually. But it's a nice prelude for next issue, although readers wish Spidey would have faced these foes collectively by now.

© Marvel

Best CGC copy: **9.8** **Then $1 NOW $3**

Amazing Spider-Man #338 ★★1/2

© Marvel

"Death from Above"

Spider-Man battles The Sinister Six, as Doctor Octopus carries out his plan to hold Earth hostage.

It's fun to see Spidey take on the entire Sinister Six at one time — and for the first time, no less.

But after the wait, it's a fairly run-of-the-mill battle, with the only true surprise being Sandman's crisis of conscience causing him to switch over to Spider-Man's side of the battle.

One would think that a space-shuttle launch would be aborted when six super-villains show up on the launch pad, however.

Marvel
Early Sep 1990 • 23 pp.
Writer: David Michelinie
Pencils: Erik Larsen
Inks: Mike Machlan
Cover: Larsen, Al Gordon

Post CGC copy: **9.8** Then $1 NOW $3

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
16-23	52	
24-31	25	
32-41	20	
42	20	81
43-49	20	
50-56	15	
57-68	11	
69	11	45
70-73	7	
74	14	
➥Adams art; Deadman		
75-80	7	
81	6	
82-87	5	

Chamber of Chills
HARVEY, 1951

1	350	
2-4	275	
5-9	250	
10-12	225	
13	225	352
14-19	225	
20-21	200	
22	200	603
23-25	200	
26	175	

Chamber of Chills
MARVEL, 1972

1	25	91
2-3	15	
4	15	53
5-10	15	
11	12	
12	12	26
13-14	12	
15	12	63
16	12	
17	12	56
18-22	12	
22/30¢	20	
23	12	
23/30¢	20	
24-25	12	

Chamber of Darkness
MARVEL, 1968

1	60	184
2	35	111
3	30	
4	60	193
➥BWS Conan tryout		
5	30	103
6	30	
7	30	95
8	20	
Special 1	20	66

Champions
MARVEL, 1975

1	15 ▲	49
2	6 △	35
3	6 △	32
4	5 ▲	24
5	5	
5/30¢	20	
6	4	
6/30¢	20	
7	4 △	31
7/30¢	20	
8	4	32
9	4	
10	4	26
11-13	4	
14	4	26
14/35¢	15	
15	4	
15/35¢	15	
16-17	4	

Charlton Bullseye
CHARLTON, 1981

1	7	26
2-10	2	

Checkmate
GOLD KEY, 1962

1	30	
2	20	

Cheyenne
DELL, 1957

4-5	35	
6-10	25	
11	20	
12	20	70
13-25	20	

Choo-Choo Charlie
GOLD KEY, 1969

1	60	165

Cisco Kid
DELL, 1951

2	100	
3	85	
4-5	80	
6	75	
7	75	225
8-10	75	
11-20	55	
21-29	45	
30	45	84
31-36	30	
37-41	60	

City of Heroes
BLUE KING STUDIOS, 2004

1-12	3	

City of Heroes
IMAGE, 2005

1	3	
1/Keown	5	
1/Perez	4	
2-7	3	

Classic X-Men
MARVEL, 1986

1	6	
2	4	
3-29	3	
30-45	2	

Claw the Unconquered
DC, 1975

1	7	33
2	4	
3	3	
4-6	2	
7	4	16
8-12	2	

Clerks: The Comic Book
ONI, 1998

1	5	
2	3	
Holiday 1	4	

Clue Comics
HILLMAN, 1943

1	530	
2-3	360	
4	225	
5	225	423
6	225	
7-9	260	
10-12	155	

Coffin
ONI, 2000

1	6	20
2	4	

Combat
DELL, 1961

1	10	
2	20	
3	18	
4	25	
➥JFK story		
5	16	
6-9	12	
10-20	9	
21-27	8	
28-40	6	

Combat Kelly
MARVEL, 1951

1	175	
2	85	
3-11	70	
12-28	65	
29-38	45	
39-44	30	

Combat Kelly
MARVEL, 1972

1	20	69
2	6	26
3	6	37
4	4	
5	4	33
6-9	4	

Comic Cavalcade
DC, 1942

1	7000	
2	2400	
3	1650	
4-5	100	
6-10	875	
11-12	750	
13	950	
➥Sol. Grundy app.		
14-20	750	
21-29	650	
30	275	
31-40	150	
41-50	100	
51-62	90	
63	150	

Comix International
WARREN, 1974

1	125	164
➥Scarce		
2	90	
➥Dracula story		
3-4	75	
5	75	163
➥Spirit story		

Conan
DARK HORSE, 2004

0	4	
1	10	
1/2nd	3	
2	5	
2/2nd-21	3	

Conan the Barbarian
MARVEL, 1970

1	160	625
➥1st comics Conan		
2	55 ▽	196
3	72	264
4	26 △	112
5	30	129
6	26	111
7	26	92
8	30 ▽	119
9	20 ▲	82
10	35 ▽	131
➥Giant-size		
11	35	138
➥Giant-size		
12	15 △	86
13	20	86
14	20	87
15	17	73
16	20	73
17	17 △	74
18	20	88
19	17	85
20	27	111
21	20	83
22	20 ▽	72
23	20 ▽	77
➥1st Red Sonja		
24	20 ▽	79
25	10 △	44
26	8 ▽	33
27	8	43
28	8	35
29	8	39
30	8	31
31	7	30
32	7	26
33	7	22
34	7	48
35	7	30
36	9	43
37	9 ▽	41
38	9	30
39	7	
40	7	21
41	7	26
42	7	38
43	7	
44	7	35
45	7	31
46	7	
47	7	20
48	6	19
49	6	22
50	6	
51	5	17
52	5	
53	5	21
54	5	
55	5	14
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57	5	15
58	5	22
59	5	27
60	5	17
61	5	22
61/30¢	20	
62	5	17
62/30¢	20	
63	5	11
63/30¢	20	
64	5	
64/30¢	20	
65	5	16
65/30¢	20	
66	5	24
67	5	16
68	5	
69	5	17
70	5	23
71-74	5	
75	5	11
75/35¢	15	
76	5	15
76/35¢	15	
77	5	21
77/35¢	15	
78	5	
78/35¢	15	
79	5	
79/35¢	15	
80-82	5	
83	5	24
84-93	5	
94-96	4	
97	4	16
98	4	
99	4	16
100	6 ▽	20
101-274	2	
275	3	
Ann 1	10	39
Ann 2	6	22
Ann 3	6	26
Ann 4	2	26
Ann 5-12	2	
Special 1	3	

Crazy
MARVEL, 1973

1	16	
2-3	10	

Crazy (Magazine)
MARVEL, 1973

1	16	49
2	10	34
3	10	42
4-5	5	
6-15	3	
16-94	2	

Crazy
ATLAS, 1953

1	225	
2	165	
3	125	
4-7	95	

Creatures of the Id
CALIBER, 1990

1	11 ▽	32

Creatures on the Loose
MARVEL, 1971

10	50 ▽	139
➥1st Kull; Wrightson		
11-15	15	
16	10	33
17	10	44
18	10	37
19-20	10	
21	10	45
22	10	
23	6	
24	6	29
25	6	
26	6 △	24
27-29	5	
30	25	77
➥Man-Wolf		
31	12	22
32	8	
33	8	29
34	8	22
35	8 ▽	22
36	8	
37	12	
King Size 1	10	

Creeps
IMAGE, 2001

1	3	8
2-4	3	

Creepsville
GO-GO

1-5	3	

Creepy
WARREN, 1964

1	160	554
2	50	
3	25	81
4	35	141
5	18	119
6	15	
7	24	98
8	24	95
9	45	630
10	20	
11	15	
12	15	62
13	15	
14	22	
15	25	98
16	30	131
17	30	130
18	25	104
19	15	
20	15	60

Auction News

Heritage goes *Mad*

Heritage Galleries & Auctioneers has added more than 300 pieces of ***Mad*** magazine original art to its Comic and Original Comic Art Signature Auction, set for Jan. 20-21 in Dallas, Texas.

Heritage Vice President Ed Jaster said, "We've just reached an agreement with the publishers of *Mad* magazine to offer a selection of original art from their archives."

The art will include works by Sergio Aragonés, Don Martin, Mort Drucker, Jack Davis, and Antonio Prohias.

The sale will also include items from the private collections of Dick DeBartolo and artist Richard Williams, who both contributed to *Mad*.

www.HeritageComics.com

	Volcano Man cover			Red ape cover	Stone Age giant			Jack Kirby art	Wooly mammoth cover			Giant alien cover		"Computer screen" cover
	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
	OCT 59	NOV 59	DEC 59	JAN 60	FEB 60	MAR 60	APR 60	MAY 60	JUN 60	JUL 60	AUG 60	SEP 60	OCT 60	NOV 60	DEC 60
NM Price	$125	$125	$125	$125	$125	$100	$100	$100	$100	$100	$100	$100	$100	$100	$100

PRICE GUIDE KEY:
CGC INDICATORS

▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
▲ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

Fell #1

On his first day on his new assignment in the decaying area known as Snowtown, Detective Fell checks in at the Moon Street Precinct, meets some of the locals (including a barmaid with an interesting definition of foreplay and someone dressed as a nun who smokes while wearing a Nixon mask), and solves a murder using equal amounts of humanity and powers of observation.

IMAGE
WRITER:
WARREN ELLIS
ARTIST:
BEN TEMPLESMITH
Color • 16 Pgs.
$1.99

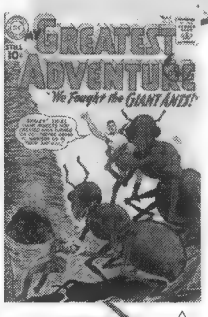
It's dark and edgy but (at least this time) avoids the extremes Warren Ellis is prone to, even featuring what in another era might have actually been called a hero. At the very least, Detective Fell is the least damaged and most likable character Ellis has yet to create.

Not only does artist Ben Templesmith do a fine job on the art (which is given a suitably restrained color palette), he also manages to tell the story in a succession of pages that are nine-panel grids without the art ever seeming cramped or crowded. At this price, there's no reason you shouldn't be giving this one a try.

★★★½ — **S.A. Bennett**

www.imagecomics.com

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Creepy		
CONTINUED		
21-22	12	
23	11	
24	11	112
25	11	38
26	10	
27	10	51
28-31	10	
32	35	
33-35	10	
36	15	
37-38	10	
39-40	7	
41	10	
42-47	6	
48	9	
49	6	
50	12	
51-54	6	
55	9	
56-63	5	
64	5	24
65	8	
66-73	5	
74	10	
75-76	5	
77	10	43
78-80	5	
81	5	33
82	5	
83	6	
84	5	
85-87	6	
88-90	5	
91	6	
92	5	
93	5	42
94	5	
95	6	
96-100	5	
101-102	4	
103	6	
104-112	4	
113	7	
114-140	4	
141	5	
142	6	
143	5	
144	5	54
145	6	
146	22	
Ann 1971	15	50
Ann 1972	15	
YB '68-'70	18	
Crime & Justice		
CHARLTON, 1951		
1	240	
2	125	
3-5	100	
6-10	80	
11-19	65	
20	50	129
21-23	50	
Crime Does Not Pay		
LEV GLEASON, 1942		
22	800	
23	525	
24	375	
25-30	225	
31-37	115	
38	115	396
39-41	115	
42	110	
43-50	90	
51-60	65	
61-70	60	
71-80	50	
81-90	42	
91-100	35	
101-110	32	
111-130	30	
131-146	26	
Ann 1944	700	
Ann 1945	600	
Ann '46-'49	500	
Ann '50-'53	400	
Crime Patrol		
E.C., 1948		
7	600	
8-9	575	
10	550	
11-14	500	
15	2200	
➥1st Cryptkeeper		
16	1500	
Crime SuspenStories		
E.C., 1950		
1	800	
1/A	1000	
➥#1 marked out		
2	475	
3-5	315	
6-7	235	
8	235	963
9-10	235	
11-12	185	
13	210	
14-15	185	
16	190	
17	235	
➥Frazetta art		
18-19	170	
20	215	
21	115	
22-23	145	
24	115	676
25-27	115	
Crisis on Infinite Earths		
DC, 1985		
1	5	15
2	4	10
3	4	17
4	3	12
5	5	19
6	3	11
7	5 △	17
8	5	20
9	3	12
10	3	19
11	3	11
12	3	13
Crow		
CALIBER, 1989		
1	22	91
➥Crow origin		
2	12	32
3	10	53
4	10	
Crypt of Shadows		
MARVEL, 1973		
1	35 ▽	83
2	16	
3	15	
4	12	39
5	12	
6-10	10	
11	10	65
12-14	10	
15	8	
16	8	39
17-21	8	
Crypt of Terror		
E.C., 1950		
17	1000	
18	800	
19	750	
Daffy Duck		
DELL, 1956		
4-10	18	
11-20	10	
21-40	7	
41-60	5	
61-80	4	
81-100	3	
101-128	2	
129	18	
130	25	
131-134	15	
135-137	5	
138	2	
139-141	5	
142-144	15	
145	7	
Dagar the Invincible		
GOLD KEY, 1972		
1	16	
2	11	
3-7	7	
8	7	27
9	7	33
10	7	28
11	7	
12-14	5	
15-18	3	
19	2	
Daktari		
DELL, 1967		
1	35	84
2-4	30	
Danger Girl		
IMAGE, 1988		
1	5	23
1/Chromium	8	
1/Mag sized	20	23
1/Tour ed	8	
1/Go-go cover	31	
2	3	
2/Chrome	8	77
2/DF	45	
2/Gold	6	
3	3	12
3/A	5	
3/B-4	3	
4/A	7	
5	3	
5/DF red	6	
5/DF blue	6	
6	3	
6/DF	15	
6/Gold	5	
7	6	
Ash 1	5	
Ash 1/Gold	6	
SP 1	4	
3-D: 1	5	
Hawaiian: 1	5	
Kamikaze: 1-2	3	
Sketchbook: 1	7	
Las Danger: 1	5	
Danger Trail		
DC, 1950		
1	875	
2	600	
3	1250	
➥Scarce		
4-5	385	
Daredevil		
MARVEL, 1964		
-1	2	
1	3000	11647
➥1st Daredevil		
2	750	2988
3	550	1934
4	400	1403
5	300	1034
6	225	814
7	675	6567
➥1st red costume		
8	135	650
9	135 ▽	396
10	135	1034
11	85	361
12	85	
13	85	459
14	85	335
15	85	296
16	120	1129
➥Spider-Man app.		
17	120	605
➥Spider-Man app		
18	70 △	252
➥1st Gladiator		
19	60	284
20	55	302
21	50	
22	50	182
23	50	
24	50	183
25	50	166
26	50	272
27	50	206
28	45	159
29	45	177
30	45	204
31	40	
32	40	154
33	40	149
34	40	166
35	40	148
36	40	159
37	40	211
38	40	235
39	40	158
40	40	110
41	40	101
42	40	107
43	45	202
44	30	98
45	30	101
46	30	126
47	30 ▽	112
48	30	149
49	30	105
50	33	148
51	33	119
52	33	118
53	20	108
54	20	163
55	20	138
56	20 ▽	89
57	20	106
58	20	122
59	20	91
60	20	90
61	20 △	73
62	20	90
63	20	90
64	20	
65	20	75
66	20	96
67	20	86
68	20	78
69	20	106
70	20	76
71	20	
72	17	89
73	17 △	66
74	17	54
75	17	85



△ #55

GREATEST ADVENTURE

Them!

In addition to creatures from the prehistoric past and aliens from outer space, DC delved into the giant-insect craze, albeit a bit late, with stories featuring mutated menaces, including *My Greatest Adventure* #55's "We Fought the Giant Ants."

Image © 1961 DC Comics

RETROVIEW
Amazing Spider-Man #339 ★★

Marvel
Late Sep 1990 • 22 pp.
Writer: David Michelinie
Pencils: Erik Larsen
Inks: Randy Emberlin, et al.
Cover: Larsen, Hilary Barta

"The Killing Cure"

Doctor Octopus reveals his true plan, The Six abandon him, Thor saves the day, and MJ's stalker is killed by another stalker.

Whew. After the relatively slow pace of this arc, David Michelinie sure jams a lot into the final issue.

That's not necessarily a good thing; Doc Ock's true plan to have an impact on the world's drug trade is contrived, illogical, and even more out-of-character than his fake plan was.

And, if Spidey can call in Thor to disperse Ock's poison, why didn't he call him to help take down The Sinister Six from the beginning?

© Marvel

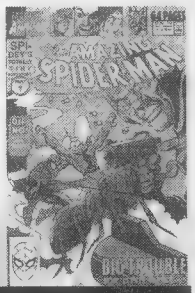
1st CGC copy: **9.8** Then $1 NOW $3

Aliens battle | Giant ants cover | Alex Toth art | Alex Toth art

	51	52	53	54	55	56	57	58	59	60
	JAN 61	FEB 61	MAR 61	APR 61	MAY 61	JUN 61	JUL 61	AUG 61	SEP 61	OCT 61
NM Price	$100	$100	$100	$100	$100	$100	$100	$100	$100	$100

THE BOTTOM LINE

Amaz. Spider-Man Annual #24 ★1/2



© Marvel

Marvel
1990
Writer: David Michelinie, Tom DeFalco, et al.
Pencils: Gil Kane, Steve Ditko, et al.
Inks: Various
Cover: Gil Kane

"Quark Enterprises, Or Honey, I Shrunk the Non-Mutant Super-Hero!" • 25 pp.

Spider-Man is stuck at insect-size after battling a group of high-tech thieves alongside Ant-Man.

This story was the first part of "Spidey's Totally Tiny Adventure," which ran through all of the Spider-title *Annuals*. It's far more accessible than previous years' annuals, which were part of a single, company-wide crossover. The highlight is Gil Kane and Rudy Nebres' solid, if murky, art.

"Mercy Bomb" • 10 pp.

"A Time to Choose!" • 12 pp.

Near Mint copy: **9.8** **Then $2 NOW $3**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
76	17	61
77	17	114
78	17	66
79	17	73
80	17	81
81 ➥Giant-size	25 ▽	140
82	17	81
83	17 △	69
84	14	66
85	14	67
86	14	
87	14	59
88	14	49
89	14 ▽	60
90	14	60
91	14	66
92	14	62
93	14	75
94	14	100
95	14	71
96	14	59
97	14	53
98	14	53
99	14	73
100 ➥Origin recap	30	118
101	8	63
102	8	50
103	8 △	63
104	8	59
105	8	67
106	8	
107	8 △	54
108	8	33
109	8	62
110	8	39
111	8	37
112	8	36
113	8	38
114	8	45
115	8	34
116	8	
117	8	30
118	8	33
119	8	22
120	8	28
121	8	30
122	8	
123	8	24
124	8	38
125	8	35
126	8	36
127	8	34
128	8	24
129	8	24
130	8	
131 ➥1st Bullseye	75 ▽	220
132	15	78
132/30¢	20	
133	6	33
133/30¢	20	
134	6	25
134/30¢	20	
135	6	23
135/30¢	20	
136	6	26
136/30¢	20	
137	6 △	28
138	6	29
139	6	23
140	6	26
141	6	60
142	6	24
143	6	27
144	6	29
145	6	31
146	6	29
146/35¢	15	
147	6	
147/35¢	15	
148	6	14
148/35¢	15	
149	6	29
150	6	30
151	6	22
152	6	28
153	6	22
154	6	
155	6	27
156	6	25
157	6	28
158 ➥Frank Miller starts	50 ▽	127
159	22 ▽	61
160	17 ▽	50
161	17 ▽	42
162	9	41
163	18	73
164	11 ▽	29
165	11 ▽	52
166	11	32
167	11	27
168 ➥1st Elektra	75	208
169	16	48
170	10 △	27
171	12	59
172	7	38
173	7 ▽	19
174	7 ▽	29
175	7 △	25
176	7	35
177	7 ▽	26
178	6	23
179	6	23
180	6	19
181 ➥Elektra dies	15 ▽	29
182	7	18
183	7 ▲	22
184	6	21
185	5	17
186	6	19
187	5	20
188	5	24
189	5	17
190	5	17
191	6	12
192	3	15
193	3	14
194	3	10
195	3	
196	6 △	20
197	3	17
198-199	3	
200	3	20
201-204	3	
205	4	
206-215	3	
216	3	10
217-218	3	
219	3	15
220-226	3	
227 ➥FM Born Again	4	17
228-231	3	
232	3	19
233-237	3	
238	3	11
239-247	3	
248	4	
249	4	15
250	3	
251	5	
252	4	
253	3	
254 ➥1st Typhoid Mary	6	28
255-257	3	
258	4	
259-287	3	
288	3	30
289	3	
290	3	12
291-295	3	
296-299	2	
300	3	15
301-303	2	
304	3	
305-311	2	
312	3	
313-318	2	
319	5	
320-321	2	
321/Variant	3	
322-324	2	
325	3	
326-349	2	
350	3	
350/Variant	4	
351-374	2	
375	3	
376-379	2	
380	3	
Ann 1	50	182
Ann 2-3	9	
Ann 4	8	33
Ann 5	4	
Ann 6-10	3	
Ann 1997	4	

Daredevil
MARVEL, 1998

½	5	
1	7	28
1/Ltd.	50	
1/Variant	9	37
2/A	5	13
2/B	5	
3	4	14
4	4	17
5	4	
5/A	5	19
6	3	9
7	4	
8-15	3	
16	5	
16/Unlimited	6	
17	3	
17/Unlimited ➥Newsstand variant	5	13
18-20	3	
20/Unlimited	5	
21	3	
21/Unlimited	5	
22	3	
22/Unlimited	5	
23	3	
23/Unlimited	5	
24-25	3	
26	3	11
27-31	3	
32	3	11
33-36	3	
36/No # ➥Newsstand; no #	5	
37	3	9
37/Unlimited ➥Newsstand variant	5	13
37/No # ➥Newsstand; no #	4	
38-56	3	
57	4	
58-64	3	
65	4	
66-78	3	

Daredevil: Yellow
MARVEL, 2001

1	4	14
2-6	4	

Daring New Adventures of Supergirl
DC, 1982

1	3	14
2-13	2	

Darkchylde
IMAGE, 1997

0/A-½/Variant	3	
1	5	19
1/AmEnt	5	
1/B	7	
1/Conv-3	5	
3/A-5/C	3	
Ashcan 1	2	
Ashcan 1/Gold	3	
Ashcan 1/Ltd.	5	

Dark Horse Presents
DARK HORSE, 1986

1	4	
2-4	3	
5-9	2	
10-16	3	
17	2	
18	3	
19-23	2	
24 ➥1st comics Aliens	6	10
25-27	2	
28	3	
29-31	2	
32 ➥Concrete app.	4	
33-35	3	
36	4	
36/A	3	
37-39	2	
40	3	
41-49	2	
50	3	
51 ➥2nd Sin City	4	18
52-53	3	
54	4	
55	2	
56-57	4	
58	2	
59-61	3	
62 ➥All Sin City	4	18
63-66	3	
67	4	
68-79	3	
80	3	8
81-134	3	
135	4	
136-149	3	
150	5	
151-157	3	
Ann '97-'00	5	
5th Anniv	50	

Dark Knight Strikes Again
DC, 2001

1-3	3	6
1/A-3/A	5	

Dark Mansion of Forbidden Love
DC, 1971

1	125	480
2-4	50	

Darkness
TOP COW, 1996

0-½/Variant	3	
1	3	12
1/A-1/Gold	3	
2	3	7
3-10/B	3	
11/A	8	6
11/B-24	3	
25	4	
26-27	3	
28	3	8
28/Graham	5	
29-Ashcan 1/A	3	

Darkness
IMAGE, 2002

1	4	
1/A-24	3	

Darkness & Tomb Raider
TOP COW, 2005

1	3	

Dark Shadows
GOLD KEY, 1969

1	175	604
1/A	25	
2	48	
3	48	191
4	25	102
5-6	25	
7	25	93
8	20	66
9-15	20	
16	20	85
17	12	
18	12	39
19-20	12	
21-23	10	
24	10	38
25-34	10	
35	10	16

Davy Crockett
GOLD KEY, 1963

1	115	413
2	30	

Dawn
SIRIUS ENTERTAINMENT, 1995

½	3	14
½/Variant	5	
1	3	
1/Black	8	
2	3	
2/Mystery	6	
3-6	3	

Auction News

UPCOMING AUCTIONS

Recurring: Heritage Amazing Comics Auction. Conducted online only; auctions close every Sunday at 10 p.m. Central Time. **www.heritagecomics.com**

Jan. 20-21: Heritage January Comics Signature Auction. Viewing begins Jan. 18; catalog mails Jan. 2. **www.heritagecomics.com**

Feb. 3: Russ Cochran Comic Art Auction #74. **(417) 256-2224** or **ec@gemstonepub.com**

April 7: Russ Cochran Comic Art Auction #75. **(417) 256-2224** or **ec@gemstonepub.com**

May 11-13: Heritage May Comics Signature Auction. Viewing begins May 10; catalog mails April 23. **www.heritagecomics.com**

June 9: Russ Cochran Comic Art Auction #76. **(417) 256-2224** or **ec@gemstonepub.com**

Aug. 10-12: Heritage August Comics Signature Auction. Viewing begins Aug. 9; catalog mails July 23. **www.heritagecomics.com**

Nov. 16-18: Heritage November Comics Signature Auction. Viewing begins Nov. 15; catalog mails Oct. 29. **www.heritagecomics.com**

E-mail us with your free auction listing: www.megaguide@krause.com

Alex Toth art ▼ | Goes to 12¢ ▼ | Robot cover ▼ | Caveman cover ▼ | War cover ▼

	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
	NOV 61	DEC 61	JAN 62	FEB 62	MAR 62	APR 62	MAY 62	JUN 62	JUL 62	AUG 62	SEP 62	OCT 62	NOV 62	DEC 62	JAN 63
NM Price	$100	$75	$75	$75	$75	$75	$75	$75	$75	$75	$75	$75	$75	$75	$75

PRICE GUIDE KEY: OTHER GRADES
Unslabbed (loose) Very Fine/Near Mint is **5/6** (83%) of the unslabbed NM price above
Fine (F) is **1/3** (33%) of NM
Very Good (VG) is **1/5** (20%) of NM
Very Fine (VF) is **2/3** (67%) of NM
Good (G) is **1/8** (12.5%) of NM

Fresh Fruits

In a society that prizes homogeneity, being a rebel without a cause is a relatively new phenomenon. Following the Western tradition in which punks wear their defiance on their sleeves, Japanese wayward youth have joined the movement of nonconformity and now practically epitomize how such conspicuous revolt has been co-opted by global consumer culture.

PHAIDON
WRITER:
SHOICHI AOKI
ARTIST:
SHOICHI AOKI
COLOR • 272 PGS.
$29.95

The sequel hardcover to the 2001 book *Fruits* (named after the Japanese fan magazine Shoichi Aoki created in 1994) presents another collection of mug shots of fashion-challenged *otaku* on Tokyo's streets. Life imitates art, as these teens embody anime and manga's Day-Glo world.

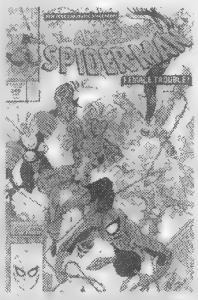
However, taken collectively, there is an amazing uniformity to superficial attempts at being unique. The shock value of the underground, once exposed to the mainstream, morphs into conventions of dress. As with gangsta rap, when *Fruits* became a barometer for suburban wannabes (listing apparel manufacturers to decode the assembled style of the kids portrayed), being different became simply another trend.

★★★½ **— Oliver Chin**

www.phaidon.com
ISBN: 0-71484-510-8

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Dawn: Three Tiers		
IMAGE, 2003		
1	3	12
2-6	3	
Day of Vengeance		
DC, 2005		
1	10	
1/2nd	5	
1/3rd	6	
2	5	
2/2nd	4	
3-6	3	
Dazzler		
MARVEL, 1981		
1	5	15
2	2	
3-42	1	
DC Comics Presents		
DC, 1978		
1	9 ▽	35
2	7	
3	4	
4-5	2	
6	6	
7-9	2	
9/Whitman	6	
10-25	2	
26	14 ▽	50
➥1st New Teen Titans		
27	3	
28-41	2	
42-43	1	
44	2	
45-46	1	
47	17	26
➥1st Masters Universe		
48-50	1	
51	6	
52	3	
53-71	1	
72	2	
73-76	1	
77-78	3	
79-84	1	
85	6	
➥Moore Swamp Thing		
86-92	1	
93	2	
94-97	1	
Ann 1-4	3	
DC Countdown		
DC, 2005		
1	6	
1/2nd	3	
1/DF Ross	25	
1/DF Lee, Ross	50	
DC 100 Page Super Spectacular		
DC, 1971		
4	175	
5	350	
➥Scarce		
6	150	585
7	60	
8-9	75	
10-13	60	
14	45	145
15	45	76
16	45	165
17	45	
18	30	117
19	24	98
20	35 ▽	144
21-22	22	
DC Special		
DC, 1968		
1	60	148
2	50	
3	35	
4	25	128
5	20	79
6	20	70
7-8	20	
9	20	41
10	20	60
11	20	110
12	20	66
13-14	20	
15	16	70
16	10	35
17-26	10	
27	10	29
28	10	39
29	12	53
DC Special Series		
DC, 1977		
1	10	
2-5	7	
6-8	6	
9	16	
10	6	31
11-14	6	
15	8 ▽	29
16	20	70
➥Jonah Hex dies		
17-18	5	
19	6	
20	6 △	26
21	12	32
➥1st Miller Batman		
22-26	6	
27	18	
DC Special: The Return of Donna Troy		
DC, 2005		
1	8	
➥Inf. Crisis tie		
2	5	
3-4	3	
DC Super-Stars		
DC, 1976		
1	10	
2-3	5	
4	2	
5	10	
6-7	2	
8	4	
9	2	
10	5	
11	7	
12-13	2	
14-15	4	
16	3	
17	16	68
➥1st new Huntress		
18	2	
Deadly Hands of Kung Fu		
MARVEL, 1974		
1	30	98
2	8	
3-5	6	
6-10	5	
11-19	4	
20	7	
21	3	28
22-30	3	
31	6	25
32-33	3	
Special 1	4	
Dead of Night		
MARVEL, 1973		
1	35	124
2	12	36
3	8	33
4-10	8	
11	16	70
Deadworld		
ARROW, 1986		
1	6	27
2-26	3	
Death Dealer		
VEROTIK, 1995		
1	4	16
2-4	4	
Defenders		
MARVEL, 1972		
1	90 ▽	299
2	35	118
3	30	115
4	26	103
5	26	81
6	16	65
7	16	51
8	25	97
9	16	65
10	55	222
➥Avengers War		
11	15	64
12	9	29
13	9	35
14	10	33
15	10	39
16	10	43
17	7	
18	7	30
19	7	
20	7	22
21	6	25
22	6	27
23	6	21
24	6	
25	7	26
26-29	7	
30	4	12
31-32	4	
33	4	13
34	5	22
34/30¢	20	
35	5	
35/30¢	20	
36	5	60
36/30¢	20	
37	5	5
37/30¢	20	
38	5	24
38/30¢	5	
39	4	
40	4	16
41	4	
42	4	18
43-45	4	
46	4	17
47	4	
48	5	22
48/35¢	15	
49	4	
49/35¢	15	
50	4	
50/35¢	15	
51	4	
51/35¢	15	
52	4	
52/35¢	15	
53	4	
54	4	17
55-56	4	
57	4	20
58	4	
59	4	14
60-62	4	
63	5	21
64	4	
65	4	14
66-71	4	
72	4	16
73-92	4	
93-99	3	
100	3	13
101-152	3	
Ann 1	12	40
Dell Giants		
DELL, 1959		
21	105	
22	80	
23	90	
24-25	75	
26	140	
➥Carl Barks art		
27-28	75	
29	90	
30	75	
31	90	
32	65	
33	85	
34	65	
35	95	
36-37	80	
38-39	85	
40	60	
41	85	
42	70	
43	115	
44	85	
45-46	55	
47	60	
48	125	
➥1st Flintstones		
49	75	
50	65	
51-54	40	
55	60	166
Demon		
DC, 1972		
1	30	112
2	12	51
3	10	39
4	10	
5-6	9	
7	9	34
8-9	9	
10	7	25
11	7	
12	10	48
13	10	38
14-15	7	
16	7	25
Destructor		
ATLAS-SEABOARD, 1975		
1	10	23
2	7	
3-4	5	
Detective Comics		
DC, 1937		
0	3	
1	80000	
2	18250	
3	10800	
4-5	6850	
6-7	4450	
8	6500	
9-17	4350	
18	5000	

RETROVIEW
Amazing Spider-Man #340 ★



Marvel
Oct 1990 • 22 pp.
Writer: David Michelinie
Pencils: Erik Larsen
Inks: Randy Emberlin, Mike Machlan, et al.
Cover: Larsen, Machlan

"The Hero Subtractors"

Fearing that exposure to a chemical will negatively interact with his powers, Spider-Man decides to give them up.

How can one put this delicately? This is a dumb idea: How's that?

Spidey's wanted to give up his identity lots of times, but to give up his powers for the sake of Aunt May, when those same powers have saved her life so many times, is asinine.

And to do so based on a paranoid suspicion is idiotic.

And the featured villains, The Femme Fatales, aren't the greatest idea, either.

© Marvel

Near Mint copy **9.8** **Then $1 NOW $3**

△ #80

MY GREATEST ADVENTURE

They weren't really doomed

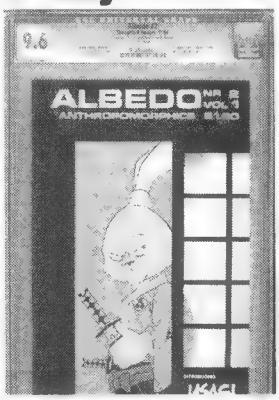
After years of forgettable adventure stories, *My Greatest Adventure* took the plunge into super-heroes with the introduction of The Doom Patrol, a group led by the wheelchair-bound Chief and featuring Robotman, Elasti-Girl, and Negative Man.

Image © 1963 DC Comics

	76	77	78	79	80	81	82	83	84	85
						Robot cover	Dragon on cover		1st Doom Patrol	Alex Toth art				Becomes *Doom Patrol*
NM Price	FEB 63 $75	MAR 63 $75	APR 63 $75	MAY 63 $75	JUN 63 $425	AUG 63 $150	SEP 63 $150	NOV 63 $150	DEC 63 $150	FEB 64 $150

THE BOTTOM LINE

An overlooked indy



While many collectors concentrate on superhero titles, there are other comics genres that are ripe with key appearances.

Take, for example, *Albedo* #2. This independent series, published by Thoughts & Images and, later, Antarctic, launched in 1984, and its second issue featured the first appearance of Stan Sakai's rabbit ronin, Usagi Yojimbo.

The only copy CGC-graded 9.6 (NM+) sold for $2,275 on eBay Nov. 29. According to the CGC census, there is only one copy graded higher, in 9.8 (NM/MT).

More notable auction results from November:

ISSUE	CGC GRADE	PRICE
Action Comics #24	4.0	$675
Action Comics #29	7.5	$1,877
Action Comics #37	5.0	$500
Action Comics #40	6.0	$1,025
Action Comics #40	5.0	$1,500
Action Comics #42	6.5	$560
Action Comics #87	9.0	$1,081
Action Comics #252	5.5	$355
Adventure Comics #42	6.5	$2,499
Adventure Comics #58	8.5	$1,800
Adventure Comics #129	7.5	$363
Adventure Comics #247	3.5	$677
Adventure Comics #247	2.0	$355
Adventure Comics #416	9.6	$411
Albedo #2	9.6	$2,275
All-American Comics #19	5.0	$3,350
All-American Comics #25	4.5	$1,601
All-American Comics #71	8.5	$425
All-Star Batman (RRP) #1	9.9	$929
All-Star Batman (RRP) #1	9.8	$520
All-Star Batman (RRP) #1	9.8	$450
All-Star Batman (RRP) #1	9.8	$357
All-Star Comics #4	5.5	$1,026
All-Star Western #10	9.0	$418
Amazing Fantasy #15	5.5	$2,025
Amazing Fantasy #15	3.5	$2,631
Amazing Fantasy #15	1.8	$1,193
Amazing Fantasy #15	1.5	$1,150
Amazing Fantasy #15	1.5	$1,100
Amazing Spider-Man #1	6.5	$5,249
Amazing Spider-Man #1	5.5	$3,445
Amazing Spider-Man #1	4.0	$2,027
Amazing Spider-Man #1	3.0	$1,565
Amazing Spider-Man #1	2.5	$1,250
Amazing Spider-Man #1	1.5	$630
Amazing Spider-Man #2	4.5	$647
Amazing Spider-Man #2	4.0	$420
Amazing Spider-Man #2	2.5	$500
Amazing Spider-Man #3	3.0	$345
Amazing Spider-Man #4	9.0	$3,200
Amazing Spider-Man #6	9.0	$1,863
Amazing Spider-Man #6	9.0	$1,699
Amazing Spider-Man #7	7.5	$510
Amazing Spider-Man #7	7.0	$362
Amazing Spider-Man #8	7.5	$405
Amazing Spider-Man #9	8.0	$950
Amazing Spider-Man #10	8.5	$760
Amazing Spider-Man #10	8.0	$630
Amazing Spider-Man #13	7.0	$351
Amazing Spider-Man #14	9.2	$2,900
Amazing Spider-Man #14	6.5	$500
Amazing Spider-Man #15	8.5	$818
Amazing Spider-Man #15	8.5	$600
Amazing Spider-Man #20	8.5	$545
Amazing Spider-Man #23	8.0	$360
Amazing Spider-Man #28	8.0	$461
Amazing Spider-Man #31	9.2	$910
Amazing Spider-Man #31	9.2	$811
Amazing Spider-Man #32	9.2	$440
Amazing Spider-Man #33	9.4	$600
Amazing Spider-Man #33	9.4	$599
Amazing Spider-Man #40	9.2	$620
Amazing Spider-Man #40	9.0	$361
Amazing Spider-Man #45	9.6	$932
Amazing Spider-Man #49	9.4	$566
Amazing Spider-Man #50	8.0	$436
Amazing Spider-Man #50	8.0	$430
Amazing Spider-Man #53	9.4	$358
Amazing Spider-Man #56	9.4	$449
Amazing Spider-Man #56	9.4	$361
Amazing Spider-Man #57	9.6	$860
Amazing Spider-Man #57	9.4	$398
Amazing Spider-Man #64	9.4	$375
Amazing Spider-Man #68	9.6	$449
Amazing Spider-Man #76	9.6	$511
Amazing Spider-Man #97	9.4	$363
Amazing Spider-Man #100	9.6	$722
Amazing Spider-Man #100	9.4	$385
Amazing Spider-Man #101	9.4	$665
Amazing Spider-Man #114	9.4	$358
Amazing Spider-Man #117	9.8	$565
Amazing Spider-Man #119	9.8	$1,627
Amazing Spider-Man #121	9.6	$1,326
Amazing Spider-Man #121	9.4	$513
Amazing Spider-Man #122	9.4	$484
Amazing Spider-Man #122	9.2	$370
Amazing Spider-Man #126	9.8	$565
Amazing Spider-Man #127	9.8	$536
Amazing Spider-Man #129	9.6	$1,843
Amazing Spider-Man #129	9.4	$690
Amazing Spider-Man #129	9.0	$370
Amazing Spider-Man #129	8.5	$359
Amazing Spider-Man #136	9.6	$491
Amazing Spider-Man #147	9.8	$562
Amazing Spider-Man #148	9.6	$333
Amazing Spider-Man #162	9.8	$566
Amazing Spider-Man #300	9.8	$770
Amazing Spider-Man #300	9.6	$651

Amazing Spider-Man #341 ★1/2

© Marvel

"With(out) Great Power ..."

Spider-Man gives up his powers and is attacked by The Tarantula.

One of the other reasons Peter gives up his powers is part of an attempt to keep Felicia from using Flash to get back at him — as if losing his powers would change any of their history.

This whole ill-fated premise is nothing but a set-up for this gimmick story, which appears to be a kind of bookend to the equally contrived Captain Universe storyline from a year earlier.

Marvel
Nov 1990 • 22 pp.
Writer: David Michelinie
Pencils: Erik Larsen
Inks: Randy Emberlin
Cover: Larsen, Mike Machlan

Near CGC copy: **9.8** — Then: $1 — Now: **$3**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
19	4150	
20	6300	
21	3250	
22	3950	
23-26	3250	
27	225000	
➥1st Batman		
27/2nd	9	36
28	25000	
➥2nd Batman		
29	35000	
➥3rd Batman		
30	7500	
31	27500	
➥Batman vs. the Monk		
32	6000	
33	50000	
➥Batman origin		
34	7500	
35	10000	
36-37	6500	
38	57500	
➥1st Robin		
39	6000	
40	6500	
41	4000	
42-45	3000	
46-50	2000	
51-57	1750	
58	4750	
➥1st Penguin		
59	2000	
60	1750	
61	1500	
62	2250	
63	1750	
64	5000	
➥1st Boy Commandos		
65	2250	
66	4000	
➥1st Two-Face		
67	2000	
68-69	1750	
70-71	1500	
72-75	1250	
76	1500	
77-79	1000	
80	1250	
81-83	1000	
84	900	
85	1250	
86-90	900	
91	1000	
92-98	800	
99	950	
100	1000	
101	700	
102	950	
103-108	625	
109	850	
110-113	625	
114	800	
115-117	625	
118	825	
119	600	
120	800	
➥Penguin app.		
121	600	
122	1225	
123	600	
124	800	
125-127	600	
128	800	
129-130	600	
131-134	525	
135	525	3463
136	525	
137	675	
138	925	
➥Robotman origin		
139	500	
140	4000	
➥1st Riddler		
141	575	
142	1250	
➥2nd Riddler		
143-148	575	
149	675	
150	550	
151	600	
152-155	525	
156	625	
157-160	500	
161-167	525	
168	3750	
➥Joker origin		
169-170	500	
171	700	
172-176	500	
177-179	400	
180	450	
181-186	400	
187	425	
188-189	400	
190	600	
191-192	400	
193	450	
194-199	400	
200	575	
201-202	400	
203	450	
204	400	
205	575	
206-210	400	
211	450	
212	400	
213	525	
214-224	375	
225	4500	
➥1st Manhunter		
226	1500	
227-229	500	
230	550	
231	400	
232	300	
233	1250	
➥1st Batwoman		
234	325	
235	600	
236	350	
237-240	300	
241-260	250	
261-264	200	
265	325	
266	200	
267	250	
268-270	200	
271	200 △	854
272	175	
273	200	
274-280	150	
281-291	125	
292	125	706
293-297	125	
298	200	
299-305	100	
306	100	403
307-309	100	
310	100	249
311	200	
➥1st Catman		
312-320	100	
321	100	367
322-323	100	
324	100	408
325	100	411
326	100	
327	225	755
➥New Bat symbol		
328	175	
➥Alfred dies		
329-330	75	
331	65	
332	115	437
➥Joker		
333-340	60	
341	75	
342-349	60	
350	60	157
351	60	
352	60	267

1st Brotherhood of Evil — Origin of Chief — 1st Mento — Animal-Mineral-Vegetable Man returns — 1st Garguax — 1st Beast Boy — Origin of Beast Boy

Doom Patrol (1st series)

86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
MAR 64	MAY 64	JUN 64	AUG 64	SEP 64	NOV 64	DEC 64	FEB 65	MAR 65	MAY 65	JUN 65	AUG 65	SEP 65	NOV 65	DEC 65
$135	$70	$50	$50	$50	$40	$40	$40	$40	$40	$40	$40	$40	$40	$75

PRICE GUIDE KEY: OTHER CGC GRADES
Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4
CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

Gacha Gacha Vol. 1

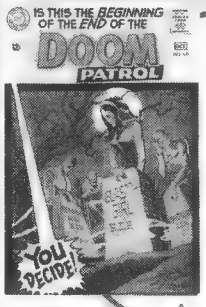
Nice Kouhei likes pretty Kurara, who, naturally, treats him like dirt but returns from a Hawaiian trip a new person — or, rather, with a new personality: Arisa. Her sexual ethics are a lot more flexible than Kurara's. (She calls Arisa's behavior "erotic," though "slutty" seems more apt.) Since she changes personalities spontaneously, to protect her honor, Kouhei "has" to stop her outrageous behavior "before anyone else finds out" — even when it's he on the receiving end.

DEL REY
WRITER:
HIROYUKI TAMAKOSHI
ARTIST:
HIROYUKI TAMAKOSHI
B/W • 208 Pgs.
$10.95

Rather than "nice," Kouhei seems repressed; check out the way he eagerly laps up whatever attention, good or bad, Kurara-Arisa throws his way. And, although he refuses to take advantage of Arisa, this paradoxically earns him more contempt from Kurara. Ordinarily, multiple personalities would be the result of severe sexual trauma, but there's a deus ex machina excuse in the form of Kurara's trampy-looking super-scientist mom's virtual-reality machine. It's a pretty, empty exercise that's all tease and no sex, which doesn't really deserve to be shrink-wrapped.

★★★ — **S.A. Bennett**

www.delreymanga.com
ISBN: 0-34548-621-8



△ #121

DOOM PATROL

Making the ultimate sacrifice

The Doom Patrol went out with a bang, not a whimper, literally, when the team sacrificed itself to save the inhabitants of a small fishing village in *Doom Patrol* #121 (Aug 68). Three more issues were printed in 1973 but contained reprints.

image © 1968 DC Comics

THE BOTTOM LINE

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Detective Comics		
CONTINUED		
353	75	339
354-355	75	
356	75	237
357	75	162
358	75	
359 ➥1st Batgirl	350	1267
360	65	239
361	65	238
362	65	213
363 ➥2nd Batgirl	100	354
364	60	258
365	90	379
366-368	60	
369	75	
370	45	168
371 ➥Batmobile	80	295
372-375	50	
376	50	166
377	65	249
378 △	50	117
379	50	
380	50	160
381-382	40	
383	40	142
384	40	149
385	40	142
386	40	
387	75	185
388	50	211
389	35	150
390	35	
391-393	25	
394	35	121
395 ➥N. Adams art	125 △	505
396	35	135
397	35	
398	30	151
399	30	
400 ➥1st Man-Bat	175	920
401	30	
402	55	214
403	35	123
404	35	136
405-406	30	
407	30	175
408	40	173
409	40	162
410	40	144
411 ➥1st Talia	30	243
412	25	116
413	25	
414	25	112
415	25	104
416	25	
417	25	101
418	25	94
419	25	85
420	25	82
421	25	62
422	25	121
423	25	
424	25	83
425	20	68
426	20	
427	20	61
428	15	49
429	15	49
430	15	41
431	15	42
432	15	46
433	15	56
434	15	51
435	15	46
436	15	35
437	20	
438 ➥100-page issue	28	107
439 ➥100-page issue	28 ▽	142
440 ➥100-page issue	28	
441 ➥100-page issue	28	138
442 ➥100-page issue	28	142
443 ➥100-page issue	28	129
444 ➥100-page issue	28	160
445 ➥100-page issue	28	161
446	12	51
447	8	30
448	8	34
449-450	8	
451	6	21
452-453	6	
454	6	31
455	6	
456	9	36
457	9	37
458	6	27
459	6	20
460	6	27
461	6	22
462	6	
463 ➥1st Calculator	45	30
464	6	
465	9	34
466	9	32
467	9	39
468	9	26
469	5	30
470	5	20
471 △	8	34
472	8	49
473	8	37
474 ➥1st new Deadshot	15	56
475	15	76
476	15	59
477	8	33
478	8	33
479	8	23
480 △	5	20
481	7	
482	5	
483	8	37
484	5	
485-486	4	
487	4	20
488-489	4	
490 ▽	4	27
491	4	
492	4	20
493-499	4	
500	5	17
501-503	4	
504	6	21
505	4	15
506-516	4	
517	4	13
518-523	4	
524	5	
525	4	
526	4	18
527-531	4	
532	4	12
533-534	4	
535	5	
536-554	4	
555	4	15
556-563	4	
564	4	17
565-568	3	
569	4	
570	4	15
571	3	
572	4	
573-574	3	
575 △	4	18
576	3	11
577	3	13
578	4	16
579-582	4	
583	4	16
584	4	
585	4	16
586	3	12
587	3	12
588	4	16
589	4	
590	4	21
591-619	3	
620	3	13
621-637	3	
638	3	12
639-675	3	
675/Platinum	5	
675/Variant	4	
676	3	
677-682	2	
682/Variant	3	
683-699	2	
700	4	
700/Variant	5	
701-718	2	
719	3	
720	4	
721-722	3	
723-740	2	
741	3	
742-746	2	
747-749	3	
750	5	
751 ➥1st Sasha	12	
752-774	3	
775	4	
776-799	3	
800	4	
801-813	3	
1000000	4	
1000000/Variant	15	
Ann 1	5	
Ann 2	4	
Ann 3-7	3	
Ann 8	4	
Ann 9	3	
Ann 10	4	

Devil Dinosaur
MARVEL, 1978

1	5	21
2	4	
3	4	14
4	5	21
5	4	11
6-9	3	

Devil Kids
HARVEY, 1962

1	150	482
2	75	
3	50	
4-5	25	
6-10	20	
11-17	15	
18-20	10	
21-30	8	
31-40	5	
41-60	4	
61-79	3	
80-107	2	

Doctor Strange
MARVEL, 1968

169	75	258
170	30	114
171	30	118
172	27	100
173	27	109
174	20	69
175	35	138
176	27	142
177	27	
178	27	92
179	27	112
180	27	122
181	27	99
182	27	
183	27	110

Doctor Strange
MARVEL, 1974

1	25 ▽	80
2	18	77
3	10	55
4	10	42
5	8	31
6	8	26
7	7	30
8	4	17
9	4	
10	7	31
11	6	24
12-13	4	
13/30¢	20	
14	3	
14/30¢	20	
15	3	
15/30¢	20	
16	3	
16/30¢	20	
17	3	
17/30¢	20	
18-23	3	
23/35¢	15	
24	3	
24/35¢	15	
25	3	
25/35¢	15	
26-81	2	
Ann 1	6	27
Special 1	3	

Donald Duck
DELL, 1952

26	300	
27-29	100	
30-44	65	
45 ➥Barks art	125	
46 ➥Barks "Secret"	175	
47-51	65	
52 ➥Barks "Lost"	150	
53	65	
54 ➥Barks Forbid Valley	125	
55-58	50	
59-60 ➥Barks "Ants"	125	
61-67	40	
68 ➥Barks art	100	
69-70	40	
71-74	30	
75	30	138
76-84	30	
85-86	25	
87	25	102
88-120	25	
121-135	20	
136-150	15	
151-190	10	

Challengers appear — Elasti-Girl marries Mento — Origin of Negative Man — Fights Brotherhood of Evil

NM Price	101 FEB 66	102 MAR 66	103 MAY 66	104 JUN 66	105 AUG 66	106 SEP 66	107 NOV 66	108 DEC 66	109 FEB 67	110 MAR 67
	$25	$25	$25	$25	$25	$25	$25	$25	$25	$25

RETROVIEW

Amazing Spider-Man #342 ★1/2

"The Jonah Trade!"

The Black Cat saves a powerless Spider-Man from being slaughtered by The Scorpion.

OK, first The Tarantula, now The Scorpion. Different bad guys, same result.

It's as though David Michelinie plans to send every villain after Spidey with the sole purpose of creating clever ways for Spidey to dodge getting pulverized. Fortunately, that's ultimately not the case, but this ridiculous story is only in its second chapter and it's already stagnant. Spidey seems to figure out who's behind duping him into giving up his powers, but who cares?

Marvel
Dec 1990 • 22 pp.
Writer: David Michelinie
Pencils: Erik Larsen
Inks: Randy Emberlin
Cover: Larsen, Al Gordon

© Marvel

Last CGC copy: 9.9 — Then: $1 — NOW $3

Passing the torch

We started these *Amazing Spider-Man Retroviews* when ***CBG*** changed formats from a weekly newspaper to a monthly magazine with #1595.

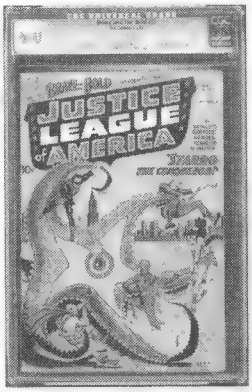
Craig Shutt, aka Mr. Silver Age, took readers through the Silver Age years of Spidey's career with a look at *Amazing Fantasy* #15 through *Amazing Spider-Man* #115. ***CBG*** Associate Editor James Mishler took over at that point, covering *Amazing* #116 through #139, when Price Guide Editor Don Butler grabbed the weblines, Retroviewing #140 through #156.

And that's where Jim Johnson came on board to take you through nearly 200 issues of the webslinger's adventures. Thanks, Jim!

Starting next month, Managing Editor (and long-time Spiderfan) Brent Frankenhoff will jump into the hotseat.

CGC Auction Highlights

A Brave and Bold teaming



A copy of The Justice League of America's first appearance in *The Brave and the Bold* #28 (Mar 60), CGC-graded 6.0 (F) with off-white pages, sold for $1,000 Nov. 18 on eBay.

DC's revival of a super-team brought Martian Manhunter, Aquaman, Wonder Woman, Green Lantern, and The Flash together in their initial outing against alien menace Starro the Conqueror, who was ultimately defeated by the team's new mascot, Snapper Carr.

According to the CGC census, there are four copies in 6.0, with 31 graded higher, the highest a single copy in 9.4.

More notable auction results from November:

ISSUE	CGC GRADE	PRICE
Avengers #1	4.0	$475
Avengers #4	9.2	$4,150
Avengers #4	6.0	$325
Avengers #10	9.2	$330
Avengers #23	9.6	$499
Avengers #57	9.4	$788
Avengers #57	9.4	$535
Avengers #57	9.4	$341
Avengers #58	9.8	$803
Avengers #71	9.6	$471
Avengers #92	9.8	$406
Avengers #96	9.8	$392
Avengers Annual #1	9.4	$383
Batman #3	7.5	$3,900
Batman #6	3.0	$330
Batman #7	4.5	$700
Batman #7	3.5	$481
Batman #8	6.0	$999
Batman #8	4.0	$525
Batman #15	5.0	$476
Batman #54	8.0	$455
Batman #153	9.4	$456
Batman #201	9.6	$327
Batman (RRP) #608	9.6	$635
Brave and the Bold #28	6.0	$1,000
Brave and the Bold #28	4.0	$409
Captain America #72	5.5	$709
Captain America #100	9.4	$775
Captain America #100	9.4	$745
Captain America #110	9.6	$445
Captain America #110	9.4	$399
Captain America #111	9.6	$487
Captain America #113	9.4	$320
Captain America Comics #5	4.0	$1,275
Captain America Comics #7	2.5	$636
Captain America Comics #15	5.5	$536
Captain America Comics #24	7.5	$1,702
Captain Marvel #1	9.4	$416
Captain Marvel Advs. #22	8.5	$435
Cerebus the Aardvark #1	9.2	$2,136
Cinderella Love #15	9.0	$379
Conan the Barbarian #1	9.6	$1,351
Conan the Barbarian #1	9.4	$679
Conan the Barbarian #1	9.2	$350
Crime Patrol #15	9.6	$13,999
Crime Patrol #15	9.2	$4,000
Daredevil #1	9.4	$18,000
Daredevil #1	9.2	$945
Daredevil #1	6.5	$741
Daredevil #1	5.5	$528
Daredevil #1	4.5	$381
Daredevil #1	3.0	$450
Daredevil #2	8.5	$565
Daredevil #4	9.0	$405
Daredevil #9	9.4	$400
Daredevil #168	9.6	$516
Dead of Night #1	9.8	$449
Detective Comics #44	4.5	$550
Detective Comics #48	5.0	$417
Detective Comics #114	7.5	$391
Detective Comics #225	4.0	$725
Detective Comics #225	3.0	$465
Detective Comics #240	8.5	$380
Detective Comics #240	8.5	$330
Detective Comics #271	9.4	$1,076
Detective Comics #292	9.4	$625
Detective Comics #313	9.4	$486
Detective Comics #386	9.8	$511
Detective Comics #395	9.4	$610
Detective Comics #400	9.6	$2,384
Exciting Comics #62	8.5	$516
Fantastic Four #2	9.2	$6,777
Fantastic Four #2	6.5	$1,395
Fantastic Four #2	3.5	$385
Fantastic Four #4	4.5	$455
Fantastic Four #5	5.0	$654
Fantastic Four #5	4.5	$560
Fantastic Four #8	7.5	$510
Fantastic Four #21	9.4	$2,000
Fantastic Four #25	8.0	$400
Fantastic Four #25	8.0	$400
Fantastic Four #29	9.2	$443
Fantastic Four #33	9.4	$695
Fantastic Four #36	9.2	$405
Fantastic Four #36	9.2	$320
Fantastic Four #46	9.4	$468
Fantastic Four #48	9.6	$3,151
Fantastic Four #48	9.0	$800
Fantastic Four #48	8.5	$495
Fantastic Four #48	8.5	$350
Fantastic Four #48	7.5	$344
Fantastic Four #59	9.6	$400
Fantastic Four #97	9.8	$610
Fantastic Four #100	9.6	$495
Fantastic Four #142	9.8	$325
Fantastic Four #148	9.8	$325
Fantastic Four Annual #4	9.6	$650

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
191-210	5	
211-216	3	
217	5	
218-219	10	
220	15	
221	30	
222	175	
223-224	30	
225-228	15	
229-240	8	
241-245	15	
246	17	
247-249	5	
250	8	
251-260	4	
261-286	3	
287-307	2	
Doom Patrol DC, 1964		
86	135	484
87	70	
88	50	
89	50	152
90	50	
91-98	40	
99	60	
100	75	
101	25	
102	25	100
103-105	25	
106	25	108
107-108	25	
109	25	117
110	25	
111	25	121
112-113	25	
114	25	125
115-120	25	
121	45	
122-124	2	
Doom Patrol DC, 1987		
1	3	
2	2	
3	2	17
4-18	2	
19	3	
20-49	2	
50	3	
51-56	2	
57	3	
58-87	2	
Ann 1	1	
Ann 2	4	
Doorway to Nightmare DC, 1978		
1	7	23
2-5	3	
Dracula Lives! MARVEL, 1973		
1	70	275
2-3	30	
4	10	40
5	20	76
6	25	
7-9	20	
10	30	
11-13	25	
Ann 1	25	99
Dynamic Classics DC, 1978		
1	4	18
Dynamo TOWER, 1966		
1	35	
2-3	25	
4	40	163
Eerie WARREN, 1965		
1	175	
2	100	379
3	40	157
4	30	
5	30	81
6	30	110
7	28	109
8	28	
9	28	103
10	28	59
11-13	18	
14	18	52
15	18	34
16	18	
17 ➥Scarce	60	
18	18	
19	18	136
20	18	
21	18	44
22-26	18	
27	18	67
28	18	39
29	18	
30	18	24
31-35	18	
36 ▽	18	43
37-39	18	
40	6	
41-59	12	
60	12	70
61-62	10	
63	10	66
64-67	10	
68	10	53
69-70	10	
71	9	
72	9	83
73	9	50
74-76	9	
77	9	43
78	9	82
79	9	43
80	9	
81 ➥Frazetta cover	70	50
82	9	46
83	9	
84	9	33
85	9	17
86-95	9	
96	9	34
97-99	9	
100	9	50
101-106	8	
107	8	26
108	8	16
109-139	8	
YB 1970	36	153
YB 1971	25	30
YB 1972	18	
80 Page Giant Magazine DC, 1964		
1	325	1184
2	150	
3-6	125	
7	150	
8 ➥Secret Origins	265	1133
9-10	125	
11	125	512
12	80	330
13-15	80	
Elektra MARVEL, 1995		
1	4	17
2-4	3	

Fights Zarox-13 — Brotherhood appears — Fights Kor — Doom Patrol dies — Reprints #76, #89 — Reprints #95 — Reprints #90

	111	112	113	114	115	116	117	118	119	120	121	122	123	124
	MAY 67	JUN 67	AUG 67	SEP 67	NOV 67	DEC 67	FEB 68	MAR 68	MAY 68	JUN 68	AUG 68	FEB 73	APR 73	JUL 73
NM Price	$25	$25	$25	$25	$25	$25	$25	$25	$25	$25	$40	$2	$2	$2

PRICE GUIDE KEY: **Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the unslabbed NM price above **Very Fine (VF)** is **2/3** (67%) of NM
OTHER GRADES **Fine (F)** is **1/3** (33%) of NM **Very Good (VG)** is **1/5** (20%) of NM **Good (G)** is **1/8** (12.5%) of NM

Ghastly Jack #1

Created by Ralphie Repulsive (bass player and lead vocalist of a punk band known as The Order of the Fly) Jack is like one of those'70s horror comics. The monstrous Jack was trapped inside a tree for 400 years until he was accidentally freed by two punks trying to play Satanists in a cemetery.

MAD SCIENCE RECORDS
WRITER AND ARTIST:
RALPHIE REPULSIVE
B/W • 32 Pgs.
$2.50

He arrives just in time to save one of the punks from a demon in a spaceship.

Repulsive's art isn't polished, but I don't think it would be "punk," if it were.

It has a lot of life. The mix of demonic forces beyond our comprehension and alien spaceships is reminiscent of Lovecraft's Cthulhu.

Also included is a back-up story called "A Brief Conversation with My Hopes and Dreams." While it's pretentious, it's also short, so no problem.

Ghastly Jack's world is just starting, and this is an exciting time to jump on board.

★★★½ — Tony DiGerolamo

www.ghastlyjack.com

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Elektra		
MARVEL, 1996		
-1	2	
1	4	16
1/A	3	12
2	3	
3	3	44
4-19	2	
Elektra		
MARVEL, 2001		
1	4	
2-3	3	
3/Nude	10	41
4-35	3	
Book 1	0	
Book 4	18	
Elektra: Assassin		
MARVEL, 1986		
1	3	7
2-8	3	
Elseworlds 80-Page Giant		
DC, 1999		
1	110	158
Elsinore		
ALIAS, 2005		
1-3	3	
Eternals		
MARVEL, 1976		
1	10 ▽	34
1/30¢	25	94
2	5	
2/30¢	20	
3-5	3	
6-12	2	
12/35¢	15	
13	2	
13/35¢	15	
14	2	
14/35¢	15	
15	2	
15/35¢	15	
16	2	
16/35¢	15	
17-19	2	
Ann 1	7	29
Evil Ernie		
ETERNITY, 1991		
1	35	150
1/Ltd.	6	
2	5	
3-5	4	
Excalibur		
MARVEL, 1988		
-1	2	
1	3	11
2-49	2	
50	3	
51-70	2	
71	4	
➥Hologram cover		
72-75	2	
75/Variant	4	
76-81	2	
82	3	
82/Variant	4	
83-99	2	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
100	3	
101-124	2	
125	3	
Ann 1	4	
Ann 2	3	
Exiles		
MARVEL, 2001		
1	4	15
2-24	2	
25-59	3	
60	5	
➥Age of Apoc.		
61	4	
➥Age of Apoc.		
62-72	3	
Fables		
DC, 2002		
1	4	
2-6	3	
6/RRP	15	61
7-43	3	
Famous First Edition		
DC, 1974		
F-4	15	
➥Whiz #2		
F-5	13	
➥Batman #1		
F-6	10	
➥W. Woman #1		
F-7	12	
➥All-Star #3		
F-8	9	
➥Flash #1		
C-26	10	
➥Action #1		
C-28	9	
➥Detective #27		
C-30	10	
➥Sensation #1		
C-61	9	
➥Superman #1		
Fantastic Four		
MARVEL, 1961		
1	20000	
➥1st Fantastic Four		
1/Golden	70 ▽	304
2	4500	
➥1st Skrulls		
3	3000	
4	3500	
5	5000	
➥1st Dr. Doom		
6	2000	
7	1250	
8	1200	
9-10	1150	
11	1000	
12	2700	
➥Thing vs. Hulk		
13	600	
14	500	
15	700	3271
16-19	500	
20	600	2301
21	450	
22-23	250	
24	240	892
25	550	2005
➥Avengers app.		
26	600	2475
➥Avengers app.		
27	300	
28	500	
➥X-Men app.		
29-31	260	
32	250	968
33	250	598
34	250	1098
35	165	515
36-37	165	
38	165	595
39-40	165	
41	110	399
42	110	
43	110	652
44	85	305
45	325	1206
➥1st Inhumans		

RetroView Captain Atom

Reviewed by Brent Frankenhoff

As *Captain Atom* entered its final year, sub-plots that had been developed and built upon for the past four years finally came to fruition, as Captain Atom and his allies faced The Ghost, Cap and Plastique formalized their relationship, and a valued supporting cast member died.

However, it was all downhill for the final seven issues, with several new creative teams, a few Done in One issues, and no real direction for the final story arc, leading readers to wonder why the series hadn't simply wrapped up a few issues earlier.

Captain Atom ™ DC Comics

COST TO OWN THE ORIGINALS IN NM: $12

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
46	150 ▽	498
47	100	359
48	460	1621
➥1st Silver Surfer		
49	350	1363
50	400	
51	150	
52	300	1088
➥1st Black Panther		
53	140	495
54	105	376
55	210	763
➥Thing vs. Surfer		
56	100	386
57	115	419
58	90 ▽	301
59	60	222
60	65	236
61	70	258
62	60 △	238
63	60	251
64	50	197
65	55	214
66	115	424
➥1st Warlock		
67	105	394
68	60 ▽	212
69	60	209
70	55	218
71	45	164
72	100	349
➥Silver Surfer app.		
73	80 ▽	283
74	85	307
75	55	209
76	45 △	158
77	50	200
78	35 ▽	121
79	50	177
80	40	147
81	40	161
82	40	144
83	40	135
84	40 ▽	151
85	40	143
86	50	182
87	40	134
88	35	136
89	35	138
90	30	118
91	30	135
92	30	109
93	30	129
94	40	125
95	30	122
96	30	118

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
97	25	95
98	25	91
99	30	109
100	70 ▽	262
101	30	142
102	30	122
103	30	
104	30	137
105	30	124
106	22	79
107	30	123
108	22 ▽	77
109	20	76
110	20	62
111	20	76
112	175	645
➥Thing vs. Hulk		
113	25	97
114	27	91
115	25	96
116	65	210
➥52 pages		
117	15	
118	15	59
119	15	58
120	15	101
121	30	111
➥Galactus app.		
122	45	160
123	27	107
124	20	66
125	20	62
126	30	100
127	35	119
128	30	98
129	25 ▽	91
130	15 △	70
131	15 △	49
132	15	63
133	12 ▽	50
134	12 ▽	50
135	12 △	51
136	12	52
137	12 ▽	58
138	12 ▽	57
139	12	42
140	12 ▽	47
141	12 △	44
142	12	67
143	12	29
144	12	36
145	12	52
146	10	38
147	15	64
148	10 △	37
149	10 ▽	37

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
150	10 ▽	46
151	10 △	28
152	10 △	36
153	10	41
154	10	34
155	15	66
156	12	47
157	12	43
158	12	39
159	10	35
160	10	36
161	10	38
162	10 △	38
163	10	40
164	9	32
165	7	24
166	10	46
167	15	63
168	10 ▽	40
169	10	46
169/30¢	20	
170	10	42
170/30¢	20	
171	6	28
171/30¢	20	
172	6	30
172/30¢	20	
173	6	31
173/30¢	20	
174	6	33
175	6	30
176	6	27
177	6	28
178	6	31
179	6	30
180	6	20
181	6	24
182	6	28
183	6	21
183/35¢	15	
184	6	21
184/35¢	15	
185	5	19
185/35¢	15	
186	5	19
186/35¢	15	
187	5	
187/35¢	15	
188	5	26
189	5	26
190	5	27
191	5	21
192	5	19
193	5	35
194	5	18

△ #1

doom PATROL

Back from doom

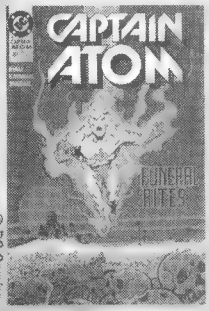
After a failed restart in the pages of *Showcase* and a handful of adventures teaming with Robotman with The New Teen Titans, The Doom Patrol finally returned in a new ongoing series in 1987. The group's first mission was to reveal the fates of the original team.

image © 1987 DC Comics

	1	2	3	4	5	6	7	8	9	10
			1st Lodestone	Origin of Lodestone		Erik Larsen art begins		Art Adams cover	Bonus Book #3	Superman appears
NM Price	OCT 87 $3	NOV 87 $2	DEC 87 $2	JAN 88 $2	FEB 88 $2	MAR 88 $2	APR 88 $2	MAY 88 $2	JUN 88 $2	JUL 88 $2

THE BOTTOM LINE

Captain Atom #47 ★★★½



© DC Comics

"Sons and Traitors"

Captain Atom and his son, Randy, are sent on a mission to Cambodia to recover a forgotten piece of chemical warfare.

Guest writer Sarah Byam dedicates this issue to "Richard Byam and 11 honorable years in the U.S. Air Force," and the tale of a forgotten chemical in Cambodia resonates well, even now, 20 years after the Vietnam War.

Byam brings father and son closer together in one 22-page story than all other writers had done in the previous 46 issues and two annuals. It's a good job but a shame that this was a one-shot deal.

DC
Nov 1990 • 22 pp.
Writer: Sarah E. Byam
Pencils: Rafael Kayanan
Inks: Romeo Tanghal
Cover: Uncredited

No CGC copies — Then $1 NOW $1

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
195	5	19
196	5	
197	5	17
198	5	33
199	5	
200	5	31
201	4	
202	4	16
203	4	17
204	4	
205	4	19
206	4	
207	4	23
208	4	23
209	4	19
210	4	20
211-212	4	
213	4	17
214	4	
215 ▽	4	16
216-226	4	
227	4	13
228-231	4	
232 ▲ ➥Byrne script/art begins	4	14
233	4	15
234-235	4	
236	4	18
237	4	
238	4	18
239	4	
240	3	15
241-243	3	
244	3	18
245	3	
246 ▽	3	17
247	3	21
248	3	11
249	4	
250	5	18
251	4	
252-255	3	
256	4	15
257-259	3	
260	5	
261	4	
262-268	3	
269	4	
270	3	
271	4	
272	5	
273-277	3	
278	3	15
279-285	3	
286	3	32
287-295	2	
296	3	
297-299	2	
300	3	
301-318	2	
319	3	
320-346	2	
347	3	12
348	3	18
349-350	3	
351-357	2	
358	3	
359-370	2	
371	3	
372-374	1	
375	3	
376-378	1	
379-380	2	
381	3	
382	2	
383-387	1	
387/Variant	3	
388-394	2	
394/Collector's	3	
395-398	2	
398/Variant	3	
399	2	
399/Variant	3	
400	4	
401-415	2	
416	4	
500	4	16
500/Collector's	4	
501	2	
502	5	
503-508	3	
509	2	
510-513	3	
514-516	2	
517-526	3	
527 ➥Straczynski starts	7	13
527/Variant	4	
527/DirCut	5	
527/Conv	7	
528-532	3	
Ann 1	900	3939
Ann 2	500	2014
Ann 3	175	
Ann 4	90	380
Ann 5	60	239
Ann 6	40	250
Ann 7	18	
Ann 8 △	18	74
Ann 9	10	
Ann 10	8	
Ann 11 △	8	39
Ann 12 △	5	28
Ann 13	5	18
Ann 14	5	
Ann 15	3	
Ann 16	3	3
Ann 17-27	3	
Special 1	2	
Ashcan 1	1	

Fantastic Four
MARVEL, 1996

1	4	16
1/Variant	3	
1/Gold	4	
2-11	2	
12	3	
13	2	

Fantastic Four
MARVEL, 1998

1	3	8
1/A	4	34
2-5	3	
6-24	2	
25	3	
26-34	2	
35	3	
36-49	2	
50-51	4	
52	2	
53	3	
54	4	
55-59	2	
60	1	
61-70	2	
Ann 1998	5	
Ann 1999	4	
Ann 2001	3	

Fantastic Four: House of M
MARVEL, 2005

1	5	
1/Variant ➥2nd print	4	
2-3	3	

Fantasy Masterpieces
MARVEL, 1966

1	75	278
2	35	
3	30	
4	18	49
5	18	

CGC Auction Highlights

No reservations about *Hulk* #181

A Janesville, Wis.-based eBay seller put several key comics on eBay in November, including a CGC-graded 9.6 (NM+) copy of *Incredible Hulk* #181.

The issue, which contains the first full appearance of Wolverine, met its reserve price and ultimately sold for $3,850 Nov. 20.

In addition to the *Hulk* #181, the seller listed such keys as *Giant-Size X-Men* #1 and *Journey into Mystery* #103, both in 9.6.

He also announced plans to sell the White Mountain copy of *X-Men* (1st series) #3.

More notable auction results from November:

ISSUE	CGC GRADE	PRICE
Flash #105	5.0	$699
Flash #105	4.0	$494
Flash #106	5.5	$373
Flash #123	6.5	$350
Flash #179	9.6	$504
Flash #184	9.6	$480
Four Color #238	8.0	$522
Four Color #291	8.0	$612
Four Color #308	9.0	$713
Frontline Combat #2	8.0	$406
Frontline Combat #4	9.2	$585
Frontline Combat #5	9.6	$901
Gene Autry Comics #1	8.0	$3,850
Giant-Size X-Men #1	9.6	$2,565
Giant-Size X-Men #1	9.6	$2,030
Giant-Size X-Men #1	9.6	$2,001
Giant-Size X-Men #1	9.4	$1,275
Giant-Size X-Men #1	9.4	$1,225
Giant-Size X-Men #1	9.2	$1,025
Giant-Size X-Men #1	9.0	$625
Giant-Size X-Men #1	9.0	$625
Giant-Size X-Men #1	9.0	$610
Giant-Size X-Men #1	9.0	$511
Giant-Size X-Men #1	8.5	$536
Giant-Size X-Men #1	8.5	$357
Giant-Size X-Men #1	8.0	$500
Giant-Size X-Men #1	7.0	$450
Giant-Size X-Men #1	7.0	$326
Green Lantern #1	7.0	$1,395
Green Lantern #3	3.0	$460
Green Lantern Vol. 2 #1	7.0	$1,000
Green Lantern Vol. 2 #2	8.5	$932
Green Lantern Vol. 2 #7	8.5	$362
Green Lantern Vol. 2 #24	8.0	$450
Green Lantern Vol. 2 #40	9.0	$415
Haunt of Fear #14	9.8	$2,700
Headline Comics #17	9.6	$450
Hero for Hire #1	9.4	$445
Hit Comics #18	8.0	$406
Hot Wheels #1	9.6	$385
House of Mystery #184	9.6	$610
House of Mystery #217	9.4	$360
House of Secrets #85	9.4	$430
House of Secrets #91	9.4	$355
House of Secrets #92	9.2	$1,028
House of Secrets #92	9.0	$495
House of Secrets #92	9.0	$421
House of Secrets #100	9.6	$360
Human Torch #14	5.5	$562
Human Torch #38	7.0	$560
Incredible Hulk #1	4.5	$918
Incredible Hulk #1	3.0	$933
Incredible Hulk #2	4.5	$525
Incredible Hulk #3	5.0	$405
Incredible Hulk #4	9.0	$1,336
Incredible Hulk #4	6.0	$427
Incredible Hulk #5	6.5	$406
Incredible Hulk #5	4.5	$330
Incredible Hulk #6	7.0	$787
Incredible Hulk #6	4.5	$325
Incredible Hulk #181	9.6	$3,850
Incredible Hulk #181	9.6	$3,500
Incredible Hulk #181	9.4	$1,925
Incredible Hulk #181	9.4	$1,900
Incredible Hulk #181	9.4	$1,750
Incredible Hulk #181	9.2	$1,000
Incredible Hulk #181	8.5	$850
Incredible Hulk #181	8.5	$811
Incredible Hulk #181	8.0	$595
Incredible Hulk #181	8.0	$495
Incredible Hulk #181	7.5	$450
Incredible Hulk #181	7.0	$430
Incredible Hulk #181	6.5	$365
Infinite Crisis (RRP) #1	9.8	$510
Iron Fist #14	9.6	$355
Iron Man #1	9.6	$1,800
Iron Man #1	9.4	$1,625
Iron Man #1	9.4	$860
Iron Man #1	9.2	$519
Iron Man #1	9.2	$516
Iron Man #11	9.6	$359
Iron Man #13	9.6	$325
Iron Man #55	9.4	$509
Iron Man #55	9.4	$427
Iron Man #55	9.4	$373
Iron Man (30¢) #89	9.4	$404
Iron Man and Sub-Mariner #1	9.4	$491
Iron Man and Sub-Mariner #1	9.4	$488
Journey into Mystery #83	3.0	$599
Journey into Mystery #86	8.0	$445
Journey into Mystery #89	7.5	$320
Journey into Mystery #98	9.4	$1,580
Journey into Mystery #103	9.6	$2,524

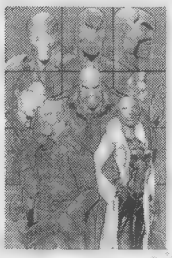
Goes to $1 — Garguax returns — 1st Dorothy Spinner — Fights Gen. Immortus — *Invasion* tie-ins — Grant Morrison begins writing

	11	12	13	14	15	16	17	18	19	20	21	22	23
	AUG 88	SEP 88	OCT 88	NOV 88	DEC 88	DEC 88	JAN 89	JAN 89	FEB 89	MAR 89	APR 89	MAY 89	JUN 89
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$3	$2	$2	$2	$2

PRICE GUIDE KEY: OTHER GRADES — **Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the unslabbed NM price above; **Very Fine (VF)** is **2/3** (67%) of NM; **Fine (F)** is **1/3** (33%) of NM; **Very Good (VG)** is **1/5** (20%) of NM; **Good (G)** is **1/8** (12.5%) of NM

G.I. Joe #43

This double-sized conclusion to a two-part story forces this franchise into a new brutal age. In the 1980s TV animation series, the Joes and Cobras were the gangs who couldn't shoot straight (a bazillion laser blasts that never wounded anyone). But now, as is the case with so many comics heroes, even the most hallowed of Joes are not immune to death.



DEVIL'S DUE
WRITER:
BRANDOWN JERWA
ARTISTS:
TIM SEELEY, ET AL.
COLOR • 48 PGS.
$4.50

Led by the silver-goateed Wilder Vaughn, the Red Shadows gang of terrorists wish to usher in a new world order at the expense of both the Joes and Cobra. After watching his wife, Lady Jaye, stabbed at the hands of the Grace Jones look-alike Dela, can Flint pull himself together to help down take this lethal crew?

Befitting the times, this latest comics adaptation by Brandon Jerwa veers onto the higher count of bodybags and techno-jargon. The pencilling tag team of Tim Seeley and Emiliano Santalucia provide the expected mix of sneers, steroids, and spandex. But Lady Jaye's demise lacks the requisite drama and dignity and oddly becomes just another titillation in this parallel war.

★★★ — **Oliver Chin**

www.devilsdue.net

△ #26

doom PATROL

A new look for the team

As the series got further from its super-hero roots, the stories, written by Grant Morrison, got stranger and stranger.

At #26, The Brotherhood of Dada was introduced and the covers got a makeover, looking more like the upcoming Vertigo line.

Image © 1989 DC Comics

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Fantasy Masterpieces		
CONTINUED		
6	18	69
7	18	70
8	18	
9	30	111
➥Torch origin		
10	10	38
11	15	56
Fantasy Quarterly		
INDEPENDENT PUB. SYND., 1978		
1	55 ▽	111
F.B.I.		
DELL, 1965		
1	60	215
Fear		
MARVEL, 1970		
1	95	319
2	30	
3	15	48
4	15	61
5	20	72
6-9	15	
10	35	121
➥Man-Thing starts		
11	18	79
12	12	44
13	9	33
14	9	36
15	12	51
16	12	50
17	12	46
18	9	31
19	25	123
➥1st Howard Duck		
20	20	78
➥Morbius begins		
21	9	36
22	7	28
23	8	33
24	12	52
➥Blade app.		
25	8	39
26-29	7	
30	12	51
31	7	
Fight Comics		
FICTION HOUSE, 1940		
1	3500	
2	1250	
3	650	
4	600	
5	500	
6-10	450	
11-14	425	
15-16	500	
17-18	425	
19	450	
20-30	350	
31-40	200	
41-49	175	
50	175	530
51-52	125	
53	125	448
54-60	125	
61-86	100	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Fighting American		
HARVEY, 1966		
1	20	79
Firestorm		
DC, 1978		
1	8	32
2-5	2	
Firestorm		
DC, 2004		
1	8	34
2-5	3	
6	5	
➥Identity Crisis tie		
7-19	3	
1st Issue Special		
DC, 1975		
1	7 △	27
2	5	19
3	4	21
4	4	
5	4	17
6	4	
7	5	20
8	15	46
➥Warlord		
9-12	4	
13	5	34
Flash		
DC, 1959		
105	6500	
106	2000	
107	1000	
108	850	
109	650	
110	1500	
➥1st Kid Flash		
111	450	
112	600	
➥1st Elong Man		
113	550	
114	275	
115	350	
116	250	
117	300	
118-120	250	
121-122	200	
123	1500	
➥1st Earth-2		
124-128	150	
129	325	
➥GA Flash app		
130	150	15
131-136	125	
137	475	
➥GA Flash app.		
138-140	125	
141	150	
142	150	518
143	125	
144	100	381
145	100	390
146-148	100	
149	100	354
150	100	
151	80	292
152	65	232
153	65	
154-156	60	
157	60	204
158	60	
159	75	268
160	90	397
➥Giant-size		
161-164	50	
165	70	261
166	50	
167	50	159
168	95	340
169	70	178
➥Origin of Flash		
170-174	50	
175	175	682
➥Race w/Superman		
176	40	173
177	40	113
178-179	40	
180	50	198
181	35	101
182	35	
183	35	162
184	50	218
185-186	35	
187	65	276
188-189	35	
190	35	142
191	35	
192-193	25	
194	40	174
195	25	
196	40	
197-198	25	
199	25	100
200	25	
201-202	20	
203	25	99
204	20	
205	35	170
206	20	
207-208	17	
209	17	63
210	17	60
211	17	
212	17	53
213	25	101
214	40	219
215	35	153
216	17	68
217	17	
218	17 △	87
219	17	72
220	15	
221	15	61
222	15	57
223-226	15	
227	15	49
228	15	35
229	30 ▽	103
230	15	
231	15	37
232	30	101
➥100-page issue		
233-234	10	
235	10	33
236	10	38
237	10	
238-241	7	
242	7	24
243-245	7	
246	12	46
247-251	7	
252	7	29
253-262	7	
263	4	13
264-273	4	
274	5	20
275	7	29
276-288	4	
289	5	
290-299	3	
300	5	
301-304	3	
305-306	4	
307-349	3	
350	7	20
Ann 1	400	
Flash		
DC, 1987		
0	4	16
1	5	20
2-20	3	
21-49	2	
50	3	
51-78	2	
79	3	
80	2	
80/Variant	3	
81-90	2	
91	4	
92	8	
➥1st Impulse		
93	5	
94-95	3	
96-99	2	
100	3	
100/Variant	4	
101-149	2	
150	3	
151-199	2	
200	4	
201-206	2	
207	6	
208	5	
209	4	
210	3	
210/2nd	2	
211	4	
212-213	2	
214	6	
➥Identity Crisis tie		
215	5	
➥Identity Crisis tie		
216	6	
➥Identity Crisis tie		
217	5	
➥Identity Crisis tie		
218	4	
219	9	
➥Inf. Crisis tie		
220	6	
221	5	
222-223	4	
224-228	3	
1000000	3	
Ann 1	5	
Ann 2-9	3	
Ann 10-11	4	
Ann 12	3	
Ann 13	4	
GS 1-2	5	
Special 1	4	
TV 1	4	
Flash Comics		
DC, 1940		
1	70000	
➥1st Flash, Hawkman		
2	8000	
3	5500	
4	4500	
5	3500	
6	5000	
7	4500	
8	3000	
9-10	3250	
11-20	2000	
21	1600	5313
22	1600	3817
23-24	1600	
25-40	1000	
41-49	800	
50	800	2121
51-61	600	
62	1000	
➥Kubert Hawkman		
63-69	600	
70	550	2175
71-72	550	
73	550	1713
74	550	
75	550	2125
76-79	550	
80	550	1925
81-85	550	
86	2250	
➥1st Black Canary		
87	875	
88-91	900	
92	3000	
➥1st solo Bl. Canary		
93	700	2413
94-99	1000	

1st Brotherhood of Dada

Superman appears

NM Price	24 JUL 89	25 AUG 89	26 SEP 89	27 NOV 89	28 DEC 89	29 JAN 90	30 FEB 90	31 APR 90	32 MAY 90	33 JUN 90
	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

THE BOTTOM LINE

RETROVIEW
Captain Atom #48 ★★

"The Hunt for Red Tornado"

Captain Atom returns to the other-dimensional realm to retrieve The Red Tornado's essence.

Cary Bates and Greg Weisman tie the guilt many Vietnam War survivors had with Captain Atom's guilt over leaving The Red Tornado behind during his last visit to the other-dimensional realm.

Longtime readers will remember that it's been nearly a year of real time since Cap and the Tornado visited that realm, and Tornado certainly hasn't forgotten, making Cap "pay" for "abandoning" him. It's a shame he couldn't do the same to the creative team who really abandoned him there.

DC
Dec 1990 • 22 pg.
Writers: Cary Bates, Greg Weisman
Pencils: Rafael Kayanan
Inks: Romeo Tanghal
Cover: Uncredited

© DC Comics

All CGC copies — Then $1 NOW $1

Captain Atom #49 ★★★★

© DC Comics

DC
Jan 1991 • 22 pp.
Writers: Cary Bates, Greg Weisman
Pencils: Michael Adams
Inks: John Workman
Cover: Uncredited

"The Trial of Plastique: A Love Story"

Plastique's past is fully revealed during her trial.

It's probably as close to a full origin as we'll ever get for Captain Atom's latest love interest. Not only do Cary Bates and Greg Weisman do a great job of putting her career into a proper timeline, they also provide much of her motivation for her actions over the years.

Captain Atom's romantic interest in Plastique has kindled for nearly the entire series, and it'll be nice to see it resolved before the series concludes later in 1991.

In CGC copies: Then $1 NOW $1

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
100	2500	
➥Scarce		
101-102	2250	
➥Scarce		
103	2500	
➥Scarce		
104	7000	
➥Flash origin recap		

Flintstones
DELL, 1961

1	55	
2	38	
3-5	30	
6-7	24	
8-10	20	
11-20	18	
21-24	15	
25	15	105
26-30	15	
31-40	12	
41-60	9	

Flintstones
CHARLTON, 1970

1	36	133
2	22	
3-5	14	
6-10	9	
11-20	7	
21-30	5	
31-50	4	

Fly Man
ARCHIE, 1965

32	32	116
33-34	20	
35	16	64
36-39	16	

Forbidden Tales of Dark Mansion
DC, 1972

5	35	
6	17	64
7	17	
8	12	
9	12 △	64
10	10	54
11-14	10	
15	15	69

Forever People
DC, 1971

1	35	125
2	20	42
3-5	18	
6	14	
7	14	62
8	14 ▽	57
9	14	65
10	14	23
11	14	

Four Color Comics
DELL, 1942
Selected issues

1	550	
9	9000	
➥1st Donald Duck		
10	800	
16	725	
➥#1 in later series		
27	950	
➥Micky Mouse #1		
29	6200	
➥2nd Donald Duck		
33	775	
➥Bugs Bunny #1		
38	1440	
➥Roy Rogers		
48	925	
➥Porky Pig #2		
49	710	
➥Disney Snow White		
62	2550	
➥Donald Duck		
71	870	
➥3 Caballeros		
74	1100	
➥Little Lulu		
79	1150	
➥Mickey Mouse		
108	1650	
➥Donald Duck		
134	625	
➥Tarzan		
135	240	
147	770	
➥Donald Duck		
148	640	
➥Pogo		
159	800	
➥Donald Duck		
161	475	
➥Tarzan		
178	2875	
➥Donald Duck		
189	800	
➥Donald Duck		
199	775	
➥Donald Duck		
203	675	
➥Donald Duck		
223	930	
➥Donald Duck		
228	260	
238	710	
➥Donald Duck		
248	165	
256	485	
➥Donald Duck		
263	435	
275	415	
➥Donald Duck		
282	400	
➥Donald Duck		
285	200	
291	375	
➥Donald Duck		
292	260	
300	375	
➥Donald Duck		
308	335	
➥Donald Duck		
318	335	
➥Donald Duck		
328	335	
➥Donald Duck		
331	155	
341	150	
367	330	
➥Donald Duck		
368	250	
➥Beany & Cecil		
375	260	
➥John Carter of Mars		
378	220	
381	185	
386	1050	
➥Uncle Scrooge		
394	155	
400	165	
408	350	
➥Donald Duck		
414	175	
422	335	
➥Donald Duck		
425	175	
434	200	
437	175	
438	150	
448	165	
456	650	
➥Donald Duck		
479	200	
488	165	
495	515	
➥Donald Duck		
496	300	
➥Green Hornet		
497	180	
535	470	
➥I Love Lucy		
538	165	
559	340	
➥I Love Lucy		
574	165	
596	375	
➥Turok		
617	155	
631	165	
656	200	
➥Turok		
659	45	179
709	225	
➥The Searchers		
721	165	
➥Capt. Kangaroo		
732	150	
735	200	
➥Crusader Rabbit		
790	175	
➥Wings of Eagles		
826	225	
➥Spin and Marty		
878	225	
➥Peanuts		
882	165	

1st Danny the Street, Flex Mentallo

"World Without End" preview

Origin of Flex Mentallo

1st Candlemaker

	34 JUL 90	35 AUG 90	36 SEP 90	37 OCT 90	38 NOV 90	39 DEC 90	40 JAN 91	41 FEB 91	42 MAR 91	43 APR 91	44 MAY 91	45 JUL 91	46 AUG 91
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

PRICE GUIDE KEY:
CGC INDICATORS
▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
▲ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

CGC Auction Highlights

Metal Men #1 rusts away at reserve

A CGC-graded 9.0 (VF/NM) copy of *Metal Men* #1 (Apr 63) failed to meet its reserve price and closed for $600 with 16 bids Nov. 6 on eBay.

"Rain of the Missile Men," the first adventure of the robotic heroes in their own title, was written by Robert Kanigher, with art by Ross Andru and Mike Esposito.

CGC notes with the copy indicated that it had cream to off-white pages. According to the CGC census, there are eight copies in 9.0 with eight higher, the highest a pair in 9.6.

More notable auction results from November:

ISSUE	CGC GRADE	PRICE
Justice League of America #1	6.5	$1,295
Justice League of America #1	6.5	$1,075
Justice League of America #9	9.2	$798
Mad #1	6.5	$1,352
Mad #2	8.5	$660
Mad #4	9.0	$910
Marvel Family #85	9.6	$750
Marvel Feature #1	9.6	$484
Marvel Mystery Comics #40	5.0	$1,630
Marvel Mystery Comics #48	7.5	$968
Marvel Mystery Comics #75	7.0	$400
Marvel Premiere #15	9.8	$1,338
Marvel Spotlight #5	9.2	$640
Marvel Spotlight #5	8.5	$375
Marvel Spotlight #6	9.6	$381
Marvel Spotlight #9	9.6	$338
Marvel Super-Heroes #12	9.4	$561
Metal Men #1	9.0	$600
More Fun Comics #67	8.5	$1,750
My Greatest Adventure #80	7.5	$340
Mystery in Space #3	8.0	$399
Mystery in Space #87	9.4	$910
New Comics #1	5.0	$3,850
New Comics #7	7.5	$1,225
New Comics #8	5.5	$660
New York World's Fair 1940	4.5	$1,710
Nick Fury #1	9.6	$355
NYX #3	9.8	$370
Pep Comics #4	7.0	$425
Pep Comics #6	7.5	$455
Phantom Lady #16	5.5	$500
Sensation Comics #50	9.0	$576
Sgt. Fury #1	5.0	$362
Sgt. Fury #13	9.4	$1,691
Shadow Comics Vol. 9 #2	9.4	$531
Showcase #4	4.0	$2,400
Showcase #4	1.8	$989
Showcase #6	6.0	$1,027
Showcase #8	6.0	$2,195
Showcase #22	4.0	$503
Showcase #34	7.5	$650
Showcase #80	9.4	$461
Silver Surfer #1	9.6	$2,945
Silver Surfer #1	9.4	$1,503
Silver Surfer #1	8.0	$350
Silver Surfer #2	9.4	$475
Silver Surfer #4	9.4	$1,100
Silver Surfer #5	9.6	$1,195
Silver Surfer #14	9.4	$525
Slave Girl Comics #1	8.5	$355
Smash Comics #1	4.0	$499
Space Ghost #1	9.0	$676
Spider-Man (Gold UPC) #1	9.8	$575
Spider-Man (Gold UPC) #1	9.8	$560
Star Spangled Comics #4	7.0	$320
Star Spangled Comics #69	7.0	$341
Star Spangled War Stories #29	9.2	$400
Star Trek (Gold Key) #6	9.4	$457
Star Wars #1	9.8	$420
Startling Comics #47	7.5	$356
Startling Comics #48	8.0	$530
Startling Comics #50	8.5	$536
Startling Comics #53	8.0	$525
Strange Adventures #4	9.0	$637
Strange Tales #110	7.5	$669
Strange Tales #110	7.5	$575
Sub-Mariner #1	9.6	$483
Sub-Mariner #1	9.6	$405
Sub-Mariner #1	9.4	$401
Sub-Mariner #42	7.0	$330
Sub-Mariner Annual #2	9.6	$355
Super DC Giant #17	9.4	$823
Superman #1	5.5	$13,250
Superman #2	3.5	$2,000
Superman #3	3.5	$2,025
Superman #9	6.0	$925
Superman #11	3.0	$810
Superman #25	6.0	$440
Superman #26	4.5	$540
Superman #34	7.0	$475
Superman #39	9.4	$5,300
Superman #41	8.5	$670
Superman #59	8.5	$621
Superman #284	9.6	$325
Superman/Batman (RRP) #1	9.6	$400
Superman/Batman (RRP) #1	9.6	$350

Grimm Fairy Tales #1

Here's an odd creature. The cover features a sexed-up "Bad Girl" version of Little Red Riding Hood. The story tells of a girl who's more virtuous in her behavior than her hottie appearance would suggest. After rebuffing her persistent boyfriend, she reads the fairy tale and imagines herself in the title role.

ZENESCOPE
WRITERS:
JOE TYLER, RALPH TEDESCO
ARTISTS:
JOE DODD, JUSTIN HOLMAN
COLOR • 24 PGS.
$2.99

It's a "not for kids" retelling, but more in a PG-13 vein than an R-rated one. There's some blood but no real gore. There are sexual overtones but no actual nudity. The raciest part is the cover.

The story leaves much to be desired, although the art is generally attractive. Special mention should be made of Lisa Lubera's colors. Much of the action occurs under the cover of night, but the colors do not lose their vibrancy.

There are technical glitches on non-story pages. The "next issue" ad is a blurry fax, and the inside covers are blank — what's up with that?

Nevertheless, it's an admirable first attempt, and it would be worth seeing whether the storytelling tightens up in subsequent issues.

★½ — Jack Abramowitz

www.zenescope.com

△ #64

doom PATROL

Stranger and stranger

With its ever-increasing level of weirdness, *Doom Patrol* was an ideal candidate for inclusion in DC's new Vertigo line with #64 in 1993, joining such titles as *Hellblazer* and *Sandman*. Artist Richard Case was replaced by Linda Medley with #67.

image © 1993 DC Comics

THE BOTTOM LINE

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Four Color Comics CONTINUED		
892	200	
➥Maverick		
905	200	
➥Annette		
912	190	
➥Leave It to Beaver		
944	165	
➥Sinbad		
956	180	
➥Ricky Nelson		
969	165	
➥Peanuts		
991	30	123
998	175	
➥Ricky Nelson		
1015	150	
➥Peanuts		
1018	200	
➥Rio Bravo		
1025	225	
➥Disneyland		
1034	35	136
1047	185	
➥Gyro Gearloose		
1048	165	
➥Horse Soldiers		
1066	125	113
➥77 Sunset Strip		
1085	175	
➥Time Machine		
1097	160	284
➥Rawhide		
1109	215	
➥Life of Donald Duck		
1110	295	
➥Bonanza		
1124	85	140
1128	400	
➥Rocky & Friends		
1152	265	
➥Rocky & Friends		
1154	440	
➥Santa Claus Funnies		
1166	235	
➥Rocky & Friends		
1168	95	295
1169	165	
➥Sherlock Holmes		
1173	240	
➥Twilight Zone		
1184	125	
➥Gyro Gearloose		
1202	150	264
➥Rawhide		
1208	225	440
➥Rocky & Friends		
1221	180	
➥Bonanza		
1230	120	
➥Voyage/Bottom Sea		
1231	130	103
➥Danger Man		
1245	150	
➥Sherlock Holmes		
1269	140	286
➥Rawhide		
1286	170	
➥Untouchables		
1288	150	
➥Twilight Zone		
1311	200	
➥Rocky & Friends		
Four Star Spectacular DC, 1976		
1	12	44
2	7	12
3	7	13
4-6	7	
Frankenstein MARVEL, 1973		
1	40 ▽	149
2	15	56
3	9	49
4	9	40
5	9	57
6	7	50
7	7	49
8	18	85
9	20	73
10	6	
11	5	55
12	5	33
13-14	5	
15	5	46
16-17	5	
18	5	26
Fray DARK HORSE, 2001		
1	3	9
2-8	3	
Freedom Fighters DC, 1976		
1	12 △	38
2	5	
3	5	19
4-15	4	
Friendly Neighborhood Spider-Man MARVEL, 2005		
1-2	3	
From Beyond the Unknown DC, 1969		
1	45	
2	20	
3-6	15	
7	12	
8	12	49
9	12	
10	12	37
11	10	42
12	10	41
13-17	10	
18-25	8	
Frontline Combat E.C., 1951		
1	535	
2	340	
3	250	
4-5	200	
6-9	150	
10	150	530
11-15	120	
Funny Stuff DC, 1944		
1	550	
2	275	
3-4	150	
5	140	
6-10	100	
11-15	80	
16	80	255
17-20	80	
21	60	
22	100	
23-30	60	
31-40	40	
41-50	32	
51-59	26	
60-70	20	
71-79	16	
Fury of Firestorm DC, 1982		
1	6	9
2-10	2	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
11-61	1	
61/A	10	42
62-64	1	
Ann 1-4	2	
Futurama BONGO, 2000		
1	7	28
2-19	3	
Future World Comics GEORGE W. DOUGHERTY, 1946		
1	200	
2	160	
Gambit ETERNITY, 1988		
1	4	17
Gangbusters DC, 1947		
1	565	
2	300	
3	200	
4-5	175	
6-8	140	
9	140	236
➥Lady Cop		
10	140	
11	110	288
12	110	
13	110	256
14	150	
15-16	85	
17	150	
18-20	85	
21-30	70	
31-51	54	
52-67	44	
Generation X MARVEL, 1994		
-1	2	
½-½/Ltd.	3	
1	4	
2-24	2	
25	3	
26-49	2	
50	3	
51-56	2	
57	3	
58-74	2	
75	3	
Ann 1995	4	
Ann '96-'97	3	
Ann '98-'99	4	
Special 1	5	
Ashcan 1	1	
Holiday 1	4	
George of the Jungle GOLD KEY, 1969		
1	35	276
2	24	
Ghost in the Shell DARK HORSE, 1995		
1	4	18
2-8	4	
Ghost Rider MARVEL, 1973		
1	130	522
2	37	124
3	25	87
4	25	107
5	23	89
6	15	66
7	15	73
8	15	66
9	15	80
10	15	61
11	15	71
12	15	
13	15	42
14	15	45
15	12	34
16	12	33
17	10	39
17/30¢	20	
18	10 ▽	38
18/30¢	20	
19	10	38
19/30¢	20	
20	10 ▽	41
21	7	22
22	7	30
23	7	29
24	7	
24/35¢	15	
25	7	24
25/35¢	15	
26	7	
26/35¢	15	
27-29	7	
30	7	21
31-34	6	
35	6	22
36-37	6	
38	6	44
39	6	
40	6	19
41-47	6	
48	6	30
49	6	
50	12	49
51-53	5	
54	5	34
55	5	34
56	5	33
57-58	5	
59	5	24
60	5	39
61-62	5	
63	5	39
64	5	
65	5	21
66-68	5	
69	4	23
70	4	34
71-76	4	
77	4	17
78-80	4	
81	10	45
Ghost Rider MARVEL, 1990		
-1	2	
1	4	18
2-6	3	
7-14	2	

The shaded column indicates **AVERAGE ACTUAL ONLINE AUCTION prices paid** for **slabbed CGC 9.4 (NM) copies** of each issue.

Only those comics that have sold in 9.4 (NM) **more than once** are included in our list. For items that have been sold online many times, we only average the **25 most recent** closed auctions.

We've tracked more than 250,000 online auctions for CGC comics since June 2000. If we don't list a market price, there simply isn't one yet.

White cover — 1st Yankee Doodle Dandy — *Fantastic Four* parody

NM Price	47 SEP 91	48 OCT 91	49 NOV 91	50 DEC 91	51 JAN 92	52 FEB 92	53 MAR 92	54 APR 92	55 MAY 92	56 JUN 92
	$2	$2	$2	$3	$2	$2	$2	$2	$2	$2

RETROVIEW
Captain Atom #50 ★★★★

"My Redemption"

The various sub-plots are resolved, Dr. Megala dies, and Captain Atom comes clean with the public.

Finally, it all comes together. Captain Atom and his allies take down The Ghost and his team in a carefully planned mission.

Every sub-plot introduced in the past 49 issues is finally resolved, with the best resolution being Megala's threat to reveal the truth about Captan Atom upon his death.

This would have been a fine place to end the series (which only had seven more issues to run, anyway), but someone wanted it to keep going, one way or another.

DC
Feb 1991 • 44 pg.
Writers: Cary Bates, G. Weisman
Pencils: Rafael Kayanan
Inks: Romeo Tanghal
Cover: Pat Broderick

© DC Comics

Price $2 NOW $2

Captain Atom #51 ★★★★

© DC Comics

"Sins of the Fathers"

A new, reluctant hero is inspired by Captain Atom's revelations.

This Done in One story serves its purpose to introduce Pops, a man who's hidden his powers all these years out of fear that he would hurt someone with them. When his son is threatened by gang members, he finally uses them to help.

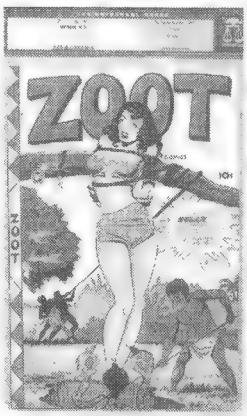
Colleen Doran's characters are well-defined, although why Pops resembles The Phantom Stranger is unclear. He should have had his own look or at least a differently colored jacket and hat from The Stranger's.

Although he isn't in most of the issue, Captain Atom's influence is still felt.

DC
Mar 1991 • 22 pp.
Writer: Kelley Puckett
Pencils: Colleen Doran
Inks: Terry Austin
Cover: Uncredited

CGC Auction Highlights

Zoot riot without the suit!



The Rockford Pedigree copy of *Zoot Comics* #11 (Dec 47), CGC-graded 9.0 (VF/NM), sold for $1,150 Nov. 29 on eBay.

The Golden Age comic book has a bondage cover by Jack Kamen and is the second-highest-graded copy, according to the CGC census. The best copy is just one grade higher at 9.2 (NM-).

The seller, Cool, Calm, and Collectible, noted that the copy had a couple of small light spots on the left side of the front cover which were the result of the colors being poorly struck in the original printing process.

More notable auction results from November:

ISSUE	CGC GRADE	PRICE
Superworld Comics #1	6.0	$1,999
Tales from the Crypt #34	8.5	$407
Tales from the Crypt #36	9.0	$330
Tales of Suspense #32	9.0	$500
Tales of Suspense #39	6.0	$1,425
Tales of Suspense #39	3.5	$750
Tales of Suspense #39	1.5	$368
Tales of Suspense #41	7.5	$340
Tales of Suspense #53	9.0	$330
Tales of Suspense #56	9.2	$411
Tales to Astonish #27	7.0	$1,526
Tales to Astonish #27	4.5	$510
Tales to Astonish #53	9.4	$555
Tales to Astonish #57	9.6	$2,424
Tales to Astonish #35	6.5	$405
Tarzan #2	9.0	$350
Teen Titans #26	9.4	$383
T.H.U.N.D.E.R. Agents #1	9.4	$345
Tomb of Dracula #8	9.8	$417
Tomb of Dracula #10	9.4	$414
Tomb of Dracula #10	9.4	$376
Transformers #1	9.8	$365
Two-Fisted Tales #22	9.0	$541
Ultimate Spider-Man #1	9.6	$400
Ult. Spider-Man (White) #1	9.6	$456
Ult. Spider-Man (White) #1	9.6	$366
Ult. Spider-Man (White) #1	9.6	$355
Uncanny X-Men #1	7.0	$3,900
Uncanny X-Men #1	7.0	$3,495
Uncanny X-Men #1	6.0	$1,775
Uncanny X-Men #1	5.5	$1,225
Uncanny X-Men #1	4.0	$940
Uncanny X-Men #1	4.0	$846
Uncanny X-Men #1	2.5	$625
Uncanny X-Men #1	1.8	$435
Uncanny X-Men #2	8.5	$1,295
Uncanny X-Men #3	9.0	$1,304
Uncanny X-Men #3	7.5	$400
Uncanny X-Men #4	9.4	$4,261
Uncanny X-Men #13	9.4	$967
Uncanny X-Men #21	9.4	$391
Uncanny X-Men #24	9.4	$350
Uncanny X-Men #24	9.4	$347
Uncanny X-Men #32	9.6	$622
Uncanny X-Men #40	9.6	$409
Uncanny X-Men #56	9.6	$500
Uncanny X-Men #58	9.6	$1,009
Uncanny X-Men #60	9.6	$340
Uncanny X-Men #65	9.6	$495
Uncanny X-Men #89	9.8	$355
Uncanny X-Men #92	9.6	$362
Uncanny X-Men #94	9.4	$1,814
Uncanny X-Men #94	9.4	$1,511
Uncanny X-Men #94	9.0	$520
Uncanny X-Men #94	8.5	$350
Uncanny X-Men #94	7.5	$325
Uncanny X-Men #101	9.4	$355
Uncanny X-Men #108	9.6	$400
Uncanny X-Men #109	9.8	$662
Uncle Scrooge #179	9.4	$676
Unexpected #157	9.6	$325
Unexpected #159	9.6	$330
Unity (Red)	9.9	$635
USA Comics #14	5.0	$638
Vampirella #5	9.4	$326
Vampirella #9	9.6	$325
Vault of Horror #16	9.2	$1,525
WDC&S #69	9.0	$1,225
WDC&S #71	8.0	$455
WDC&S #76	9.2	$1,300
WDC&S #81	9.2	$720
WDC&S #83	9.0	$1,225
WDC&S #86	9.4	$1,009
WDC&S #91	8.0	$372
WDC&S #93	8.5	$430
WDC&S #100	9.2	$1,054
WDC&S #109	9.4	$621
WDC&S #113	9.2	$461
WDC&S #114	9.2	$481
WDC&S #131	9.2	$346
Werewolf by Night #32	9.4	$621
Whiz Comics #2	6.0	$19,000
Witching Hour #6	9.6	$459
Wonder Woman #14	9.0	$1,009
Wonder Woman #18	8.0	$650
World's Finest #198	9.4	$400
Young Allies #1	7.0	$4,850
Young Allies #6	8.0	$599
Young Allies #19	8.5	$565
Young Men #26	6.5	$600
Zoot Comics #11	9.0	$1,150

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
15	5	
16-27	2	
28	3	
29-30	2	
31	3	
32-49	2	
50	3	
50/Variant	4	
51-60	2	
61	3	
62-92	2	
93	3	
Ann 1	4	
Ann 2	3	
Ghost Rider MARVEL, 2005		
1	6	
1/Ribic	18	
1/DirCut	4	
1/RRP	45	
2-3	3	
Ghosts DC, 1971		
1	100	301
2	35	
3-5	17	
6-10	12	
11-12	10	
13	10	74
14-19	10	
20	10	39
21-39	5	
40	6	57
41-47	5	
48	5	13
49-50	5	
51-59	4	
60	4	22
61-66	4	
67	4	17
68	4	19
69-70	4	
71-95	3	
96	3	23
97-112	3	
Giant-Size Avengers MARVEL, 1974		
1	30	97
2	25	
3	20	77
4	20	69
5	15	62

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
... Captain America MARVEL		
1	20 ▽	65
... Captain Marvel MARVEL		
1	16	62
... Chillers MARVEL, 1974		
1	25	92
➥1st Lilith		
... Chillers MARVEL, 1975		
1	20	
2	15	54
3	15	
... Conan MARVEL, 1974		
1	16 ▽	55
2	10	40
3	7	44
4	6 ▽	16
5	6	
... Creatures MARVEL, 1974		
1	25	85
... Daredevil MARVEL, 1975		
1	15	
... Defenders MARVEL, 1974		
1	20	74
2	10	47
3	10	47
4	7 ▽	32
5	7	
... Doc Savage MARVEL, 1975		
1	10	37
... Dr. Strange MARVEL, 1975		
1	15	49
... Dracula MARVEL, 1974		
2	22	
➥was GS Chillers		
3	15	
4	15 △	53
5	20 ▽	68
➥1st Marvel Byrne		

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
... Fantastic Four MARVEL, 1974		
1	20	
2	12	46
3	10	30
4	12	
5	10	36
6	10	32
... Hulk MARVEL, 1975		
1	23	83
... Invaders MARVEL, 1975		
1	15	59
➥G.A. Subby origin		
... Iron Man MARVEL, 1975		
1	17	79
... Kid Colt MARVEL, 1975		
1	27	
2	20	142
3	20	75
... Man-Thing MARVEL, 1974		
1	15	57
2	9	
3	12 ▽	37
4	10	38
5	12	40
... Marvel Triple Action MARVEL, 1975		
1	15	
2	12 △	49
... Master of Kung Fu MARVEL, 1974		
1	17	
2	12	
3	10	32
4	10	25
... Power Man MARVEL, 1975		
1	20	71
... Spider-Man MARVEL, 1974		
1	35	119
2	12	51

Giant-size

Goes to $1.75; photo cover

Becomes Vertigo title

Goes to $1.95; Linda Medley art begins

	57 JUL 92	58 AUG 92	59 SEP 92	60 OCT 92	61 NOV 92	62 DEC 92	63 JAN 93	64 MAR 93	65 APR 93	66 MAY 93	67 JUN 93	68 JUL 93	69 AUG 93
NM Price	$3	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2	$2

PRICE GUIDE KEY: OTHER GRADES
Unslabbed (loose) Very Fine/Near Mint is **5/6** (83%) of the unslabbed NM price above
Fine (F) is **1/3** (33%) of NM
Very Good (VG) is **1/5** (20%) of NM
Very Fine (VF) is **2/3** (67%) of NM
Good (G) is **1/8** (12.5%) of NM

The Incredibles

Based on the smash cinematic blockbuster, this graphic novelization recounts the reawakening of dormant heroism that has seemingly been stifled by social conformity and lowered mid-life expectations. Bob Parr, his wife Helen, daughter Violet, son Dash, and baby Jack-Jack grapple with the banality of a comfortable suburban existence and yearn to reaffirm their individuality by expressing their unique "super" powers.

DARK HORSE
WRITER:
BRAD BIRD
ARTIST:
RICARDO CURTIS
COLOR • 96 PGS.
$9.95

Burdened by a bulging belly and legal ostracism, Parr relives his youth with his pal Frozone by surreptitiously performing minor do-gooding. But, when the mysterious Mirage makes him an offer he can't refuse, Parr squeezes back into his outfit. Can his family rescue Mr. Incredible from the dangerous isle of Nomanisan and their hometown of Municiburg from the evolving Omnidroid 9000?

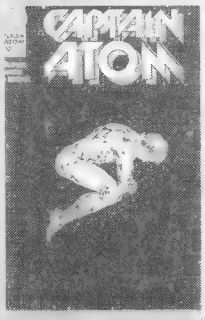
Unlike most movie adaptations, this succeeds in both being faithful to and expanding the original plotline. It helps when the artist is a Pixar storyboarder and the writer is the film's director.

★★★½ — **Oliver Chin**

www.darkhorse.com
ISBN: 1-59307-354-2

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Giant-Size Spider-Man		
CONTINUED		
3	12	51
4	45	164
➥Punisher app		
5	12	49
6	15	57
... Super-Heroes		
MARVEL, 1974		
1	25 ▽	75
... Super-Stars		
MARVEL, 1974		
1	20	72
... Super-Villain Team-Up		
MARVEL, 1975		
1	17	64
2	10	38
... Thor		
MARVEL, 1975		
1	20	86
... Werewolf By Night		
MARVEL, 1974		
2	20	
3	15	
4	15	72
5	15	48
... X-Men		
MARVEL, 1975		
1	800	1465
➥1st new X-Men		
2	80 ▽	123
3-4	5	
G.I. Combat		
DC, 1957		
44	500	
45	300	
46	250	
47	225	
48-50	100	
51-54	85	
55	125	
56-60	85	
61-66	70	
67	125	
➥1st Tank Killer		
68	400	
69-86	70	
87	300	
➥1st Haunted Tank		
88-100	55	
101-110	45	
111-113	38	
114	75	
➥Haunted Tank origin		
115-120	28	
121-139	22	
140	22	150
141-145	8	
146-150	10	
151-160	8	
161-180	7	
181-195	5	
196	5	19
197-200	5	
201-228	4	
229	4	30
230-250	4	
251-257	3	
258	3	15
259-288	3	
G.I. Joe		
IMAGE, 2001		
1	3	15
2	3	7
3	3	10
4	4	
5	3	6
6-22	3	
22/Graham	12	
23-25	3	
G.I. Joe		
DEVIL'S DUE, 2004		
26-35	3	
35/Variant	4	
36-42	3	
G.I. Joe, A Real American Hero		
MARVEL, 1982		
1	14	29
2	8	22
3	4	18
4	4	18
5	4	25
6	4	12
7-8	4	
9	4	22
10	6	20
11	4	15
12	4	
13	4	15
14	5	15
15-18	4	
19	6	30
20	4	22
21	15 ▽	82
➥Silent issue		
22	4	
23	4	10
24-25	4	
26	4	22
27	4	16
28-33	4	
34	4	9
35-45	4	
46	4	10
47-52	4	
53	4	20
54	4	
55	4	13
56	5 ▽	7
57	3	
58	4	
59-74	3	
75	3	11
76-92	3	
93	3	20
94	3	
95	3	20
96-149	3	
150	3	20
151	3	19
152	7	31
153	7	27
154	7	
155	16	64
➥Low circulation		
YB 1	3	
YB 2-4	2	
SP 1	20	86
Godzilla		
MARVEL, 1977		
1	12	22
1/35¢	15	
2	6	
2/35¢	15	
3	5	

Captain Atom #52 ★★★



"Terror on Route 91"

Captain Atom investigates reports of a lone Dominator still on Earth long after the events of *Invasion*.

As any good Legion of Super-Heroes fan knows, The Dominators aren't to be trusted, and this one, while not the smartest member of his species (he did get left behind on Earth after *Invasion*, after all), still gives Captain Atom a run for his money.

Dan Raspler gets his two-issue run on the series off to a fine start with this Done in One tale, although the opener leaves something to be desired. Dom the Dominator's ingenious way of dealing with Captain Atom and Cap's final solution to the problem are inspired.

DC
Apr 1991 • 22 pp.
Writer: Dan Raspler
Pencils: Michael Adams
Inks: Romeo Tanghal
Cover: Uncredited

© DC Comics

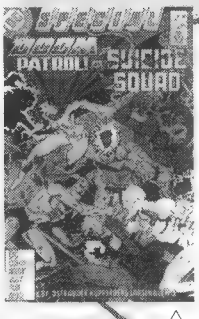
In all copies **Then $1 NOW $1**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
3/35¢	15	
4-5	5	
6	4	
7	4	19
8-10	4	
11	3	10
12-17	3	
18	3	19
19-22	3	
23	3	31
24	3	
Goon		
AVATAR, 1999		
1	15	
2	10	
3	10	48
Gorgo		
CHARLTON, 1961		
1	200	
2	100	206
3	100	
4	75	
5	50	
6-10	40	
11-13	30	
14	30	54
15-16	30	
17-18	20	
19	20	57
20-23	20	
Great Comics		
GREAT COMICS, 1941		
1	500	415
2	285	
3	660	
➥Hitler story		
Green Arrow		
DC, 1988		
0	3	
1	4	14
2	2	7
3	2	10
4-6	2	
7	2	10
8-20	2	
21	3	
22-49	2	
50	3	
51-74	2	
75	3	
76-95	2	
96-99	3	
100	7	
101	18	33
➥Death of O. Queen		
102-124	2	
125	4	
126-136	3	
137	4	14
1000000	3	
Ann 1	4	
Ann 2-5	3	
Ann 6-7	4	
Green Arrow		
DC, 2001		
1-2	6	
3-42	3	
43	7	
➥Speedy HIV		
44	4	
45-49	3	
50	4	
51-56	3	
Green Goblin		
MARVEL, 1995		
1	3	11
2	2	7
3-13	2	
Green Hornet Comics		
HARVEY, 1940		
1	4500	
2	1500	
3	1250	
4-6	1000	
7	900	
8	750	
9	900	
10	650	
11-19	600	
20	700	
21-31	400	
32-36	300	
37	300	468
38	300	
39	350	245
40-47	250	
Green Lama		
SPARK, 1944		
1	750	
2	475	
3	340	
4-5	240	
6	180	
7	180	326
8	180	
Green Lantern		
DC, 1941		
1	37500	
➥Grn Lantern origin		
2	7500	
3	5500	
4	4000	
5	2750	
6	2250	
7-10	2000	
11-20	1500	
21-30	1250	
31-34	1000	
35-38	1250	
Green Lantern		
DC, 1960		
1	4500	
➥1st Guardians		
2	1000	
3	600	
4-5	450	
6	400	
7-10	300	
11-12	200	

CBG PRICE GUIDE FAQ

Commonly-used abbreviations in the *CBG* price guide include:

Conv: Convention issue.
DF: Dynamic Forces officially licensed autographed comic.
Golden: Golden Record.
VVSS: Valiant Validated Signature Series; comics autographed on the cover by the creators and packaged with a certificate of authenticity.



△ #1

doom PATROL

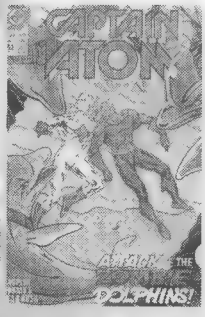
Two teams together

The 1988 one-shot *Doom Patrol and Suicide Squad Special* was designed to call the attention of fans of one of the series to the other. It was the traditional clichéd story of two teams meeting, having a misunderstanding, and fighting until it's pointed out they're on the same side.

image © 1988 DC Comics

	Photo cover					"The Teireseias Wars" begins				"The Teireseias Wars" ends
NM Price	70 SEP 93 $2	71 OCT 93 $2	72 NOV 93 $2	73 DEC 93 $2	74 JAN 94 $2	75 FEB 94 $2	76 MAR 94 $2	77 APR 94 $2	78 MAY 94 $2	79 JUN 94 $2

Captain Atom #53 ★



© DC Comics

"Depths"

Captain Atom teams with Aquaman to solve the mystery of zombie dolphins.

Yes, that really is the plot of probably the poorest issue of the run yet. The cover blurb — "Attack of the Zombie Dolphins!" — should have been enough of a clue.

This Done in One story makes Captain Atom look like a power-mad jerk and Aquaman like a bumbling fool. The "villain" of the piece is one-dimensional with no characterization.

Why was this story even here? It's such an obvious filler piece that it could almost do nothing but harm to the creators' careers. Thankfully, almost no one noticed.

DC
May 1991 • 22 pp.
Writer: Dan Raspler
Pencils: Michael Adams
Inks: Sam De La Rosa
Cover: Uncredited

I've Been Slabbed!

Steve Mortensen, Colossus Comics

Swords and sorcery to savor

With *Chronicles of Narnia*, *Harry Potter*, and *King Kong* now in theaters, the fantasy genre has again entered the forefront of popular culture. I think this resurgence of fantasy in TV and film over the past few years has helped bring awareness to the comic-book industry. Many of TV and film's creative talent have either come from comics or are working on comics projects, and I think the crossover has helped all mediums. Since this month is swords and sorcery month, here are a few picks related to that genre.

1. *Warlord* #1 (2006) DC will bring back this 1970s character in 2006. With the success of Conan at Dark Horse, it's not surprising that DC is getting on the bandwagon. If the series proves to be solid, then this #1 might be good to pick up.

2. *Conan* #1. (Dark Horse, 1st print Linsner cover) This book has been selling well for me in CGC 9.8. It's been steadily climbing over this past year, and, as the series continues, I think it will continue to be a good book. 9.8 is the highest grade on this comic.

3. *Abadazad* (all issues/printings). From what I hear, this CrossGen fantasy title with art by Mike Ploog may get a new life under the direction of Disney. These CrossGen issues are hard to find and may see a bump in value, if they are re-released or adapted into a film.

4. *Marvel Zombies* #1. Robert Kirkman is bringing his flair for the undead to Marvel with this quirky series about undead super-heroes. Kirkman is best known for his work on *Walking Dead* and *Invincible*. It seems as if everything he has touched lately has turned to gold, so this one is worth a look.

This month's slabbed picks:

***Sgt. Rock: The Prophecy* #1.** Joe Kubert brings back his classic war hero in this six-issue mini-series. #1 comes with three different covers — 50% by Joe Kubert, 25% by Adam Kubert, and 25% by Andy Kubert. I like the fact that Joe is both writing and illustrating the series, and the issue could sell well in CGC 9.8.

***Ultimate Wolverine vs. Hulk* #1 sketch cover.** Marvel announced a 1 in 50 sketch-cover variant of this issue. We are pre-selling these in 9.8 for $240, and they have been going fast. Once they hit the shelves there will probably be some upward movement in the price.

***Uncanny X-Men* #294-296.** I know this is a blast from the past but I threw this in the column because I came across a bunch of them in a collection I recently bought. The books were part of "The X-Cutioner's Song" crossover story back in 1993. The copies I bought were unread and still in the sealed Marvel polybag with trading card, but the trading card made indentations in all the spines — taking away my chance to get a CGC 9.8 grade in this bunch. I looked on the CGC census and found only one 9.8 for #294, one 9.8 for #295, and four 9.8s for #296. *Uncanny X-Men* is such a popular series to collect in 9.8, I would imagine these issues in high grade would sell very well — if you could find them.

Steve Mortensen *owns Colossus Comics (**www.colossuscomics.com**), which offers a CGC 9.8 subscription service and CGC 9.8 pre-orders for new comics. He can be reached at **steve@colossuscomics.com**.*

CGC copies **Then $1 NOW $1**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
13	250	
14-15	175	
16	175	555
17	150	555
18-20	150	
21-24	125	
25	125	623
26	125	
27	125	486
28	100	387
29	100	318
30	100	476
31-33	75	
34	75	243
35	75	279
36	75	
37	75	243
38	75	305
39	75	221
40	350	1262
➥GA Lantern app.		
41	75	253
42-46	75	
47	75	315
48	75	280
49	75	314
50	60	
51	60	188
52	80	317
53	55	
54	55	209
55	55	333
56	55	145
57	55	146
58	55	211
59	125	495
➥1st Guy Gardner		
60-62	50	
63	50	130
64	50	166
65	50	222
66	50	122
67	50	
68	50	225
69	50	251
70-71	50	
72	50	164
73	50	208
74-75	50	
76	375	2301
➥Green Arrow starts		
77	75	243
78	75	280
79	60	
80	60	201
81	60	208
82	60	227
83	60	187
84	60	199
85	50	206
86	60	216
➥Drug issue		
87	50	241
88	30	117
89	45	165
90	10 △	35
91-92	10	
93-96	9	
97	9	29
98	9	
99	9	31
100	10	39
101	9	
102-111	4	
112	8	
113-115	3	
116	8	31
117-121	3	
122	4	
123	6	
124-130	3	
131-135	2	
136-139	3	
140	2	
141	5	
➥1st Omega Men		
142-144	3	
145-149	2	
150	5	18
151-173	2	
174	3	
175-178	2	
179	3	
180-193	2	
194	3	
195	4	15
196-205	2	
Special 1-Special 2		3

Green Lantern
DC, 1990

0	4	
1	7	22
2	3	
3-26	2	
27-45	1	
46	4	15
47	2	
48-49	5	
50	5	19
51	3	
52-80	2	
81	3	
81/Variant	4	
82-99	2	
100/A	5	
100/B	3	
101-149	2	
150	4	
151-174	2	
175	4	
176	8	
177	4	
178-181	2	
1000000	3	
Ann 1	4	
Ann 2-3	3	
Ann 4	4	
Ann 5	3	
Ann 6	4	
Ann 7-8	3	
Ann 9	4	
Ann 1963	6	
GS 1-2	5	
GS 3	6	
3D 1	5	
3D 1/Ltd.	17	

Green Lantern
DC, 2005

1	6	
2	4	
3-5	3	

Green Lantern: Rebirth
DC, 2004

1	10	19
3	4	
4-6	3	

Grendel
COMICO, 1983

1	45	80
2	35 △	76
3	26 ▽	75

Grendel
COMICO, 1986

1	5	20
2-5	4	
6-15	3	
16	4	
17-32	3	
33	4	
34-39	3	
40	4	

"Masquerade" — Final issue — "Children's Crossover" — Crossover story

	80	81	82	83	84	85	86	87	Ann. 1	Ann. 2	Doom Patrol and Suicide Squad Special	1
	JUL 94	AUG 94	SEP 94	OCT 94	NOV 94	DEC 94	JAN 95	FEB 95	CA. 88	CA. 94		FEB 08
NM Price	$2	$2	$2	$2	$2	$2	$2	$2	$1	$4		$2

PRICE GUIDE KEY:
OTHER CGC GRADES

Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4

CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

Japan

Japanese travelers in Spain are transported into an apocalyptic future in which natural resources have been exhausted. That's no surprise, but the twist is that their once-proud nation has been humbled and its citizens scattered as slaves who serve the harsh tribes from other countries.

DARK HORSE
WRITER:
BURONSON
ARTIST:
KENTARO MIURA
B/W • 216 Pgs.
$12.95

It's hard for Yakuza muscle to get enough social respect to court a television celebrity. However, in a parallel Mad Max world, being brutal and big has its benefits, as Katsuji and his brother whip their wimpy high-school traveling companions (as well as selfish Japanese mercenaries) into shape. If Japan can't avoid the historical demise of the ancient city of Carthage, at least Katsuji can exhibit the good old mafia *cum* samurai spirit and win a woman's heart in the process.

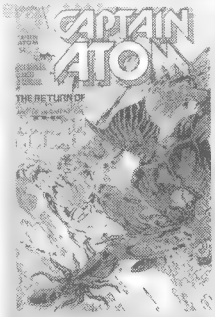
Blending their trademark subjects and styles (*Fist of the North Star* meets *Berserk*), the creators spin another "what if" manga one-shot, just as with *King of Wolves*, to channel nationalistic bravado and change history simultaneously.

★★½ — **Oliver Chin**

www.darkhorse.com
ISBN: 1-59307-332-1

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Grim Ghost		
ATLAS SEABOARD, 1975		
1	10	40
2-3	5	
Gunhawks		
MARVEL, 1972		
1	50	180
2	18	
3	8	26
4-7	8	
Gunsmoke		
DELL, 1957		
6-10	35	
11-16	25	
17	25	151
18-20	25	
21-27	22	
Halloween		
CHAOS, 2000		
1	3	13
Hanna-Barbera Super TV Heroes		
GOLD KEY, 1968		
1 ➥Herculoids	58	
2 ➥Birdman	36	76
3	36	
4-5	30	
6-7	35	
Happy Days		
GOLD KEY, 1979		
1	20	69
2-3	10	
4	10	40
5-6	10	
Harbinger		
VALIANT, 1992		
0	4	18
0/Pink	65	38
1	30 △	42
2	8	19
3	8	
4	11	19
5	10	
6	9	
7	7	3
8-10	4	
11	2	
12-28	1	
29	2	
30-34	1	
35	2	
36-38	1	
39	3	
40	4	
41	5	
H.A.R.D. Corps		
VALIANT, 1992		
1	1	20
1/Gold	12	
2-5	1	
5/ComicDef	5	
6-17	1	
18	2	
19-25	1	
26-28	2	
29	3	
30	5	
Hardy Boys		
GOLD KEY, 1970		
1	28	
2	18	
3	18	38
4	18	28
Harvey		
MARVEL, 1970		
1	50	180
2	18	
3	8	
4-6	6	
Haunted		
CHARLTON, 1971		
1	12	
2-3	6	
4-6	5	
7-10	4	
11-72	3	
73	3	20
74-75	3	
Haunt of Fear		
E.C., 1950		
1	2750	
2-3	1000	
4	750	
5	550	
6	425	
7-9	400	
10	375	
11-13	300	
14	450	
15	300	
16	300	896
17-18	300	
19	375	
20	300	
21-28	250	
Haunt of Horror		
MARVEL, 1974		
1	8	59
2-5	6	
Have Gun, Will Travel		
DELL, 1960		
4	38	
5	38	109
6-10	35	
11-14	28	
Hawk & the Dove		
DC, 1968		
1	60	
2	40	121
3	40	
4	40	129
5	40	154
6	30	88
Hawkman		
DC, 1964		
1	475	1687
2	200	869
3	75	264
4 ➥1st Zatanna	200	
5	65	238
6	65	257
7-9	65	
10-12	50	
13	40	136
14	40	186
15	40	
16	36	
17	36	155
18-19	36	
20-27	32	

Captain Atom #54 ★★



DC
Jun 1991 • 22 pgs.
Writer: Jean Ostrander
Pencils: Michael Adam
Inks: Romeo Tanghal
Cover: Flint

"Is/Not Is"

Captain Atom learns more about the true nature of his quantum powers.

"Quantum Quest," the series' final story arc, begins in this issue, with Cap meeting the enigmatic Rasputin and fighting ShadowStorm, who's some sort of mirror image of Firestorm.

While John Ostrander gets this final four-parter off to an OK start, you know you're in trouble when one character says, "There's no time to explain that," when readers are faced with a new character like ShadowStorm. The "What If?"-like ending of the issue is intriguing, even if some of the philosophical stuff isn't.

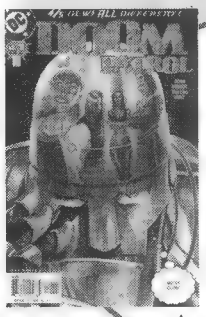
© DC Comics

Then $1 NOW $1

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Heavy Metal		
METAL MAMMOTH, 1977		
1	20	94
2	10	79
3	10	
4-6	7	
7	7	53
8-11	7	
12-22	5	
23-193	4	
194	5	
Hellblazer		
DC, 1988		
1	10	36
2	5	15
3-13	4	
14-26	3	
27 ➥Gaiman story	9	22
28-39	3	
40	4	
41 ➥1st Ennis story	6	
42-46	4	
47-49	3	
50	4	
51-74	3	
75	4	
76-89	3	
90	3	15
91-199	3	
200	5	
201-214	3	
Ann 1	6	
Special 1	5	
Bad Blood: 1-4	3	
Lady Const: 1-4	3	
Books/Magic: 1-24		
Hellboy		
DARK HORSE		
Seed/Destr: 1	6	
Seed/Destr: 2-4	4	
Colossus: 1-2	3	
Box Evil: 1-2	3	
XMas 1997:	4	
Conq Worm:	4	
Corpse/Shoes:	4	
Halloween '97:	4	
3rd Wish: 1-2	3	
Wolves/St. Aug:	5	
Wake Devil: 1-5	4	
Seed/Destr: 1	6	
Weird Tales: 1-8	3	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Herbie		
ACG, 1964		
1	95	
2	60	
3-5	48	
6-7	40	
8	50	
9-10	38	
11-23	30	
H-E-R-O		
DC, 2003		
1	3	12
2-22	3	
Hero for Hire		
MARVEL, 1972		
1	125 ▽	459
2	30	51
3	14	
4	12	
5	12	52
6	12	59
7	9	35
8	9	
9	9	51
10	8	32
11	9	39
12	9	
13	9	50
14	9	38
15	9 △	28
16	9	
Hollywood Funny Folks		
DC, 1950		
27	90	
28-30	70	
31-37	50	
38	40	143
39-49	40	
50-60	30	
Hong Kong Phooey		
CHARLTON, 1975		
1	40	151
2	20	
3-9	10	
Hopalong Cassidy		
FAWCETT, 1943		
1	4000	
2	1000	
3	500	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
4-7	400	
8-11	300	
12-14	200	
15-23	100	
24	100	191
25-62	100	
63-74	75	
75-85	50	
Hopalong Cassidy		
DC, 1954		
86	200	
87-89	150	
90-96	100	
97-105	80	
106-117	60	
118-135	50	
Hot Stuff Little Devil		
HARVEY, 1957		
1	450	
2	200	
3	150	
4-5	100	
6-10	75	
11-20	60	
21-30	40	
31-40	25	
41-44	20	
45	20	100
46-50	20	
51-58	15	
59	15	96
60-70	15	
71-100	10	
101-121	7	
122-145	5	
146-177	3	
Hot Wheels		
DC, 1970		
1	45	279
2	30	
3-5	24	
6	30	198
House of M		
MARVEL, 2005		
1	4	
1/Quesada	30 ▽	12
1/DirCut	4	
1/Gatefold	5	
1/Madureira	12	
2	3	



△ #1

DOOM PATROL

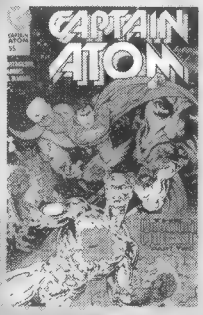
Another try at the team

John Arcudi and Tan Eng Huat revived The Doom Patrol in late 2001. The team, led by Robotman, was composed of teens coming to grips with their powers. The similarities to various Marvel mutant groups doomed this incarnation from the start.

Team re-forms ▼ Alternate logo ▼ Metamorpho, Elongated Man appear ▼

THE BOTTOM LINE	1	2	3	4	5	6	7	8	9
NM Price	DEC 01 $3	JAN 02 $3	FEB 02 $3	MAR 02 $3	APR 02 $3	MAY 02 $3	JUN 02 $3	JUL 02 $3	AUG 02 $3

Captain Atom #55 ★★★



© DC Comics

"Serpents"

Captain Atom's self-created paradise turns into a nightmare.

Sigh. John Ostrander's story is more than a little predictable. Captain Atom discovered last issue that he could make his own universe and he used that power to give himself the life he missed by becoming Captain Atom. Now, every time something doesn't go the way he wants in his universe, he recreates it so that it does. Unfortunately, as anyone can easily figure out, these actions have consequences, something Captain Atom figures out by issue's end. Things are rolling right along, and it will be interesting to see how it all comes out.

DC
Jul 1991 • 22 pp.
Writer: John Ostrander
Pencils: Michael Adams
Inks: Romeo Tanghal
Cover: Flint

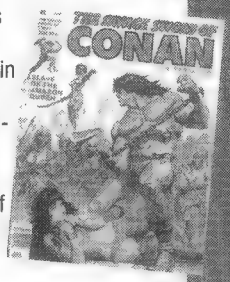
CBG Trendwatcher

Michael Tierney, Collector's Edition

With the conclusion of all the diverse mini-series that led to *Infinite Crisis*, sales and traffic dropped off quite a bit in November. Overall sales were still way up from last year at the same time, but not nearly so far into the stratosphere as they had been over the previous two months when it seemed as if a new hot issue was shipping every week. Moreover, a light shipment during the week of Thanksgiving was a missed opportunity. (One of the best Thanksgiving weeks that I've ever had was in 1989, when DC shipped the popular *Batman: Arkham Asylum* hardcover.) As we do every year, we had sale events going on at both stores and even had Santa and Mrs. Claus waving to traffic in front of the North Little Rock store, but otherwise 2005 offered no hot books or big-ticket items to drive fans into the stores that weekend.

LOOK AGAIN

Even though sales of new comics slowed a bit, demand for back-issue comics remained strong. I picked up a copy of *Journey into Mystery* #83, featuring the first appearance of Thor, and it was gobbled up faster than a turkey dinner. Key Silver Age comics remain in very high demand even in the lower grades.



Also in perpetual high demand are Marvel's black-and-white comics magazines. I had several key sales in this area. And, as always, *Savage Sword of Conan* is leading the pack. At my stores, the black-and-white adventures of the Cimmerian barbarian have always far outsold his color comics.

Key Sales (all unslabbed):

KEY SALES

Action Comics #598 (1st Checkmate) NM $12 (six copies)
Amazing Spider-Man (Vol. 1) #37 VG+ $49
Amazing Spider-Man (Vol. 1) #38 VG+ $48
Amazing Spider-Man (Vol. 2) #36 NM $20 (two copies)
Batman #135 GD+ $17
Batman #173 GD+ $12
Batman #429 NM $12
Batman: The Dark Knight Returns #1 FN+ $20
Deadly Hands of Kung Fu Magazine #2 NM $32
House of Secrets #46 VG+ $20
House of Secrets #47 FN+ $30
Journey into Mystery #83 (1st Thor) GD $430
Marvel Comics Super Special Magazine #2 (Conan) NM $15.50
Marvel Preview Presents Magazine #2 (Punisher Origin) VG+ $31.50
Savage Sword of Conan Magazine #8 NM $13.50
Spider-Man (Vol. 1) #1 NM $15
Strange Adventures #72 GD $17
Strange Adventures #119 FN- $22
Strange Adventures #127 VG+ $21
Strange Tales #110 (1st Dr. Strange) FN- $250
Strange Tales Annual #1 GD+ $59
Suicide Squad #23 (1st Oracle) NM $10 (six copies)
Superman/Batman #8 NM $18
Teen Titans (Vol. 1) #18 VF $23
Uncanny X-Men #121 VG+ $14
X-Men (Vol. 1) #66 VF- $59
X-Men (Vol. 1) FN #74 $19.75

HousePicks

Swords and sorcery to savor

1. ***Chronicles of Conan the Barbarian* TPBs**
2. ***Conan* (Dark Horse series)**
3. ***Savage Sword of Conan Magazine***
4. ***Kull and the Barbarians Magazine***
5. ***Savage Tales Magazine* #1 and #2**

Michael Tierney *runs* ***Collector's Edition*** *in North Little Rock and* ***The Comic Book Store*** *in Little Rock, Ark. He can be reached at* ***cbsrock@swbell.net*** *or* ***(501) 791-4222****.*

NO CGC COPIES — Then $1 NOW $1

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
2/Dodson	25	
3	6	
➥Hawkeye returns		
3/Cassaday	20	
4	3	
4/Peterson	15	
5	5	
5/McKone	15	
6	3	
6/Land	15	
7	4	
8	3	

House of Mystery
DC, 1951

1	2000	
2	850	
3	600	
4-5	450	
6-10	350	
11-15	300	
16-25	220	
26-35	170	
36-50	140	
51-61	95	
62	70	
63	85	
64	70	
65	85	
66-69	70	
70	85	
71-75	65	
76	85	
77-79	65	
80-83	54	
84-85	85	
86-99	54	
100	65	
101-116	45	
117-119	35	
120	45	
121-130	28	
131-142	22	
143	175	611
➥J'onn J'onzz starts		
144	75 ▽	181
145-155	50	
156	75	
➥1st Robby Reed		
157-159	50	
160	90	313
➥1st S.A. Plastic Man		
161	35	
162-171	32	
172	32	112
173	32	
174	50	
175	45	
176-177	24	
178	45	
➥N. Adams art		
179	60	1097
➥1st Wrightson art		
180-181	25	
182	18	
183	25	
184	18	
185	30	130
186	75	272
➥Wrightson art		
187	20	
188	30	272
189-190	20	
191	25	
192	20	221
193	25	99
194	30	
195	45	160
➥Wrightson swamp man		
196	20	
197	20	106
198	20	71
199	20	
200	20	84
201	20	
202	14	60
203	14	
204	20	
205	12	
206	12	171
207	40	136
➥Wrightson art		
208	12	
209	10	
210	10	49
211-213	10	
214-218	6	
219	6	133
220	6	
221	12 △	92
222	6	
223	6	36
224	35 ▽	144
225	18	
226	18	144
227	27	
228-229	18	
230-242	5	
243	5	21
244-250	5	
251-253	4	
254	4	59
255-259	4	
260-274	3	
275	3	17
276-298	3	
299	3	14
300	3	18
301-321	3	

House of Secrets
DC, 1956

1	1500	
2	550	
3	450	
4	350	
5-7	200	
8	230	
9-12	200	
13-15	125	
16-20	110	
21	85	
22	80	
23	100	
➥1st Mark Merlin		
24-30	80	
31-50	65	
51-60	52	
61	125	
➥1st Eclipso		
62	60	
63-65	50	
66	65	
➥Eclipso cover		
67	40	
68-76	36	
77	36	88
78-79	36	
80	45	
81	55	
➥1st Abel		
82-84	20	
85	32	385
86	20	
87	45	
➥Wrightson art		
88	40	319
89	40 ▽	190
90	40	227
91	40	
92	450	1677
➥1st Swamp Thing		
93-94	25	
95	25	96
96	25	
97	25	152
98	25	86
99	25 △	148

Original Doom Patrol appears ▼ (#13) ▼ (#14)

Final issue ▼ (#22)

	10	11	12	13	14	15	16	17	18	19	20	21	22
	SEP 02	OCT 02	NOV 02	DEC 02	JAN 03	FEB 03	MAR 03	APR 03	MAY 03	JUN 03	JUL 03	AUG 03	SEP 03
NM Price	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3

PRICE GUIDE KEY: CGC INDICATORS

▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
▲ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

Marvel Knights 4 #23

Mixed feelings bubble forth on reading this story. Is it a fanboy dream come true or a self-indulgent résumé builder? Writer Roberto Aguirre-Sacasa gets his dream gig writing the Fantastic Four comic book. He breaks Marvel's rule, risking the job itself, to ride along with The FF on a case. (He especially wants to meet The Invisible Woman.) Writers putting themselves in their comics is nothing new. Cary Bates did it in *Flash* and *JLA*. Grant Morrison did it in *Animal Man*. But here, other characters effusively praise Roberto's writing, particularly his dialogue. The characters' exposition turns out to be strained and, at times, almost painful.

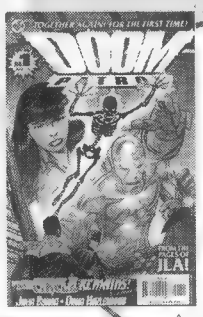
MARVEL
WRITER:
ROBERTO AGUIRRE-SACASA
ARTIST:
MIZUKI SAKAKIBARA
Color • 48 Pgs.
$2.99

Ben Grimm barely remembers The Impossible Man. Sue recalls him as one creature, not dozens. So this must be early in The FF's career — or perhaps non-canonical, right? No. On the next page they remember The Impossible Woman and the kids, as well as the time Impy spent living with them. So which is it?

It's a good story with a fanboy wish-fulfillment twist. Just don't overhype the dialogue skills, if the story doesn't deliver.

★★★ — Jack Abramowitz

www.marvel.com



△ #1

DOOM PATROL

A ret-conned "return"

Writer and artist John Byrne shoehorned what appeared to be the original Doom Patrol into the pages of *JLA* and then spun the team off into its own title. It quickly was evident that this wasn't the original 1960s team, but an amalgamation of what came before.

Image © 2004 DC Comics

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
House of Secrets		
CONTINUED		
100	27	103
101	18	
102	18	72
103	18	171
104	18	45
105	18	
106	18	89
107	18	81
108	18	
109	18	30
110-111	18	
112	18	77
113	10	
114	10	87
115	10	
116	10	52
117	10	86
118-122	10	
123	10	34
124-130	10	
131	10	29
132-138	10	
139	10	55
140	10	34
141	10	
142-154	7	
Howard the Duck		
MARVEL, 1976		
1	15	51
2	5	22
3	4 ▽	21
3/30¢	20	40
4	2	22
4/30¢	20	
5-11	2	
12	7	29
13	5	22
13/35¢	15	
14	2	
14/35¢	15	
15	2	
15/35¢	15	
16	2	
16/35¢	15	
17	2	
17/35¢	15	
18-32	2	
33	3	
Ann 1	4	18
Howdy Doody Comics		
DELL, 1950		
1	425	
2	185	
3	125	
4-5	100	
6	125	
7-10	75	
11-20	55	
21	40	128
22-30	40	
31-38	36	
H.R. Pufnstuf		
GOLD KEY, 1970		
1	55	209
2-3	40	
4-6	35	
7	25	141
8	25	
Hulk		
MARVEL, 1999		
1	4	17
1/A	5	21
1/Gold	4	73
2-7	3	
8	3	31
9-11	3	
Hulk		
MARVEL, 1978		
➥Magazine		
10-15	7	
16	7	23
17-21	7	
22	5	
23	5	16
24-27	5	
Human Fly		
MARVEL, 1977		
1	3 ▽	20
1/35¢	15	
2	2	
2/35¢	15	
3-19	2	
Human Torch		
MARVEL, 1940		
1	32000	32
2	7400	
3	4800	
4	3400	
5	4650	
6-7	2100	
8	3400	
9	2100	
10	2750	
11-15	1850	
16-20	1250	
21-30	1025	
31-38	850	
Idaho		
DELL, 1963		
1	28	
2	18	
3	18	24
4-8	18	
Identity Crisis		
DC, 2004		
1	15	9
1/Sketch	225	157
1/DF	15	
2	8	
3	7	
4	8	
5	7	
6	8	
7	7	
7/DF Morales	15	
7/DF Turner	25	
Identity Disc		
MARVEL, 2004		
1-5	3	
Incredible Hulk		
MARVEL, 1962		
-1	2	
1	13000	
➥1st Hulk		
2	3500	
3	2000	
4-5	1750	
6	2250	7800
102	150 ▲	527
103	100	365
104	75	267
105	70	230
106	50	178
107	50 ▽	155
108	50	140
109	50	134
110	50 ▽	159
111	50 ▽	113
112	50	129
113	40 ▽	154
114	40	
115	40	148
116	35 ▽	97
117	35	120
118	35	184
119	35	115
120	35	122
121	35 △	167
122	55 △	233
➥Thing vs. Hulk		
123	30	89
124	30 △	121
125	30	96
126	25 △	115
127	25	64
128	25 △	100
129	25 △	78
130	25	80
131	30	118
132	25 △	97
133	20	88
134	16	53
135	16	55
136	16	
137	20	95
138	20	81
139	20	77
140	20	82
➥Harlan Ellison		
141	20	252
➥1st Doc Samson		
142	20	92
143	20	109
144	20	71
145	20	183
146	20	
147	20	88
148	20 △	55
149	20	72
150	20	54
151	20	62
152	25	79
153	20	
154	20	67
155	20 ▽	57
156	20	59
157-158	20	
159	20	79
160	20 ▽	64
161	30	108
162	55	191
➥1st Wendigo		
163	15	55
164	15	
165	15 ▽	48
166	15	56
167	15	53
168	15	
169	15 △	70
170	15	48
171	15	88
172	25	89
➥X-Men app.		
173	15	52
174	15 ▽	39
175	15	50
176	15 ▽	45
177	17	67
178	17	62
179	16	50
180	180	649
➥Wolverine cameo		
181	750	2122
➥1st Wolverine story		
181/Ace	5	24
182	100	332
➥2nd Wolverine		
183	12	45
184	10	
185	10	28
186	10	30
187	10	
188	10	67
189	10	45
190	10	30
191	8	55
192	8	33
193	8	49
194	8	27
195	8	35
196	8 ▽	41
197	8	51
198	8	34
198/30¢	20	
199	8	27
199/30¢	20	
200	11 ▽	40
200/30¢	30	
201	7	
201/30¢	20	
202	7	39
202/30¢	20	
203	7	28
204-205	7	
206	7	31
207	7	
208	7	28
209	7	
210	7	20
211	7	33
212	7	
212/35¢	15	
213	7	
213/35¢	15	
214	7	27
214/35¢	15	
215	7	
215/35¢	15	
216	7	
216/35¢	15	
217	7	
218	7	40
219-222	5	
223	5	19
224	5	22
225-230	5	
231	5	18
232	5	
233	5	22
234	5	33
235	5	26
236-240	5	
241-248	4	
249	4	15
250	7	28
251-285	3	
286	4	
287-295	3	
296	5	
297	4	
298-299	3	
300	4	21
301-302	3	
303	3	13
304-313	3	
314	3	16
315-319	3	
320-323	2	
324	5	22
325	3	
326	4	
327-328	3	
329	2	
330	5 ▲	20
➥1st McFarlane		
331	5	16
332-334	5	
335	2	
336-339	3	
340	14 △	37
➥vs. Wolverine		

JLA appears ▼ Battling robots ▼

1	2	3	4	5	6	7
AUG 04	SEP 04	OCT 04	NOV 04	DEC 04	JAN 05	FEB 05
$3	$3	$3	$3	$3	$3	$3

THE BOTTOM LINE — NM Price

RETROVIEW
Captain Atom #56 ★★

"Ashes, Ashes, All Fall Down"

After learning that his meddling with reality has empowered his dark side, Captain Atom reveals more of his past to Rasputin.

John Ostrander spends a lot of time developing Captain Atom's backstory this issue. It's too bad there was only one issue left for the good Captain, or this could have given him personal demons to wrestle with for a number of issues to come.

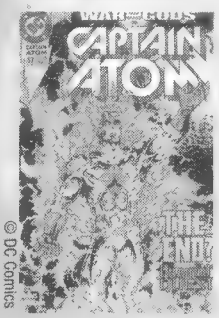
While the backstory was interesting, the story of an alcoholic parent who injures her children physically and mentally as well as herself on the way to her demise has been told many times before.

DC
Aug 1991 • 22 pp.
Writer: John Ostrander
Pencils: Michael Adams
Inks: Romeo Tanghal
Cover: Flint

© DC Comics

No CGC copies — Then $1 NOW $1

Captain Atom #57 ★



© DC Comics

DC
Sep 1991 • 22 pp.
Writer: John Ostrander
Pencils: Michael Adams
Inks: Romeo Tanghal
Cover: Fle

"Elsewhere"

The series concludes with Captain Atom coming to grips with his darker side and heading on his next mission.

You would think that a series that lasted nearly five years would receive a better send-off than the one given to *Captain Atom*'s final issue, wouldn't you? In addition to attempting to wrap up "Quantum Quest," the issue has to tie into both "War of the Gods" and "Armageddon 2001," DC's two major events of the time.

John Ostrander tries his best, but it's obvious that he's just going through the motions, as is Michael Adams, who draws a number of one-page panels. Not a fitting end.

Recent copies **Then $1 Now $1**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
341	4	14
342-349	2	
350	5	18
➥1st Dale Keown		
351-371	2	
372	3	10
373	2	13
374-375	2	
376	2	12
377	3	13
378	3	
379	2	11
380-384	2	
385	4	12
386	3	
387-391	2	
392	3	
393	4	10
394	3	
395-399	2	
400	3	
401-417	2	
418	2	13
418/Variant	3	
419	2	
420	2	4
421-425	2	
425/Variant	4	
426-448	2	
449	8	16
450	5	
451-474	2	
Ann 1	115	390
Ann 2	40	141
Ann 3	25	98
Ann 4	25	189
Ann 5	9	36
Ann 6	7	25
Ann 7	9	47
Ann 8	5	19
Ann 9	3	
Ann 10	4	15
Ann 11	3	10
Ann 12-Ann 19	3	
Ann 20	4	
Ann 1997-Ann 1998	3	
Ashcan 1	1	

Incredible Hulk
MARVEL, 1999
➥Cont'd from Hulk

12-20	3	
21-24	2	
25	3	25
26-33	2	
34	13	32
➥Bruce Jones starts		
35	6	21
36	5	15
37	5	14
38	5	12
39	4	13
40	4	10
41	4	
42-44	3	
45	3	11
46	3	
47-49	2	
50	5	12
51	4	14
52	3	
53	3	10
54	3	9
55-63	2	
64	3	9
65-66	2	
67-72	3	
73-74	2	
75-76	4	
77-82	3	
83	5	
83/2nd	4	
84	3	
84/2nd	4	
85-88	3	
Ann 1999	5	
Ann 2000	4	
Ann 2001	3	

Incredible Mr. Limpet
DELL, 1964

1	25	66

Inferior Five
DC, 1967

1	24	
2	16	
3-10	14	
11-12	10	

Infinite Crisis
DC, 2005

1-3	4	

Infinity, Inc.
DC, 1984

1	3	
2-10	2	
11-13	1	
14	4	8
➥McFarlane starts		
15-37	3	
38-45	1	
46	2	
47-49	1	
50	3	
51-52	1	
53	2	
Ann 1-2	3	
Special 1	2	

Inhumans
MARVEL, 1975

1	8	33
2-4	4	
4/30¢	7	55
5	4	24
6	3	
6/30¢	20	
7	3	
8	3	26
9	3	
10	3	11
11	3	
11/35¢	15	
12	3	33
12/35¢	15	
Special 1	4	

Invaders
MARVEL, 1975

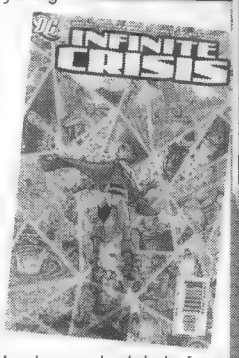
1	18	60
2	10	39
3-4	6	
5	5	20
6	5	24
6/30¢	20	
7	5	29
7/30¢	20	
8-9	5	
10-12	4	
13	4	19
14	4	14
15-16	4	
17	4	18
17/35¢	7	
18	4	21
18/35¢	7	
19	4	
19/35¢	7	
20	5	18
20/35¢	10	
21	3	
21/35¢	6	
22	4	19
23-25	4	
26	4	15

CBG Trendwatcher

John Tinkess, Another Dimension

HEATING UP

DC continues to lead the way in sales in our store with *Infinite Crisis* outselling everything else by a mile. There is a real sense of excitement surrounding DC right now that we haven't seen in comics in general for years. Besides existing fans, we're also seeing many lapsed readers, who had stopped reading comics long ago, returning to the field. The new *Jonah Hex* series has also been a tremendous hit, and interest is already high in the upcoming relaunches of *Warlord* and *Sgt. Rock*. Throw in *Justice, Supergirl, Green Lantern,* and the *All-Star* line, and it's no wonder DC is dominating our sales charts.



COOLING DOWN

Long shipping delays are starting to have a detrimental effect on sales of *Superman/Batman*. Hopefully, they can get back on schedule before killing this once-best-selling book. After years of waiting for J. Scott Campbell to produce new work, *Danger Girl* and *Wildsiderz* are both selling well below our expectations. It would appear that in this case absence doesn't make the heart grow fonder.

LOOK AGAIN

Steve Rude is one of the most underrated artists in comics. Steve "The Dude" Rude has been drawing comics for more than 20 years, winning numerous awards for his art, and yet surprisingly few people know his name. Over the years he has done several one-shots and mini-series for Marvel and DC (usually in a Kirbyesque style) including *Captain America: What Price Glory, Spider-Man: Lifeline, Thor: Godstorm, Mister Miracle, World's Finest,* and *Incredible Hulk vs. Superman,* most of which are readily available in back-issue bins for cover price or less. Where Rude really shines, though, is in his creator-owned work which includes *The Moth* and his *tour de force* (with writer Mike Baron) *Nexus*, which is being released in Archive-type hardcover collections by Dark Horse. If you like art done in a classic Silver Age style, but with a modern sensibility, do yourself a favor and check out books by The Dude!

I hope everyone had a happy holiday season and would like to wish you all a great 2006!

House Picks

Swords and sorcery to savor

1. ***Conan.*** Either the current Dark Horse series or the *Chronicles of Conan* reprints of the old Marvel stories.
2. ***Warlord.*** No reprint collections are in print but the back issues are still cheap. (For now!)
3. ***Cerebus* Vol. 1 TPB.** Reprinting the first 25 issues of the series, when it was a very funny *Conan* parody, including guest shots by such characters as Elrod (Elric) and Bran Mak Muffin (Bran Mak Morn).
4. ***Red Sonja.*** The current series plus reprints of the short-lived Marvel series from the 1970s. For a real treat, try to dig up a copy of *Marvel Team-Up* #79 from 1979 featuring Spider-Man and Red Sonja vs. Kulan Gath by Claremont, Byrne, and Austin.
5. ***Marada the She-Wolf* by Chris Claremont and John Bolton.** Her only appearances were in a Marvel graphic novel and a couple of issues of *Epic Illustrated* magazine.

John Tinkess *runs* ***Another Dimension*** *in Calgary, Alberta. He can be reached at* ***comics@another-dimension.com*** *or* ***(403) 283-7078****.*

House-Invaders $

Robotman time-travel story ▼ Rita and Cliff date ▼ Final issue ▼

	8	9	10	11	12	13	14	15	16	17	18
	MAR 05	APR 05	MAY 05	JUN 05	JUL 05	AUG 05	SEP 05	OCT 05	NOV 05	DEC 05	JAN 06
NM Price	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3	$3

PRICE GUIDE KEY:
OTHER GRADES **Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the unslabbed NM price above **Very Fine (VF)** is **2/3** (67%) of NM **Fine (F)** is **1/3** (33%) of NM **Very Good (VG)** is **1/5** (20%) of NM **Good (G)** is **1/8** (12.5%) of NM

Mary Jane: Homecoming

In Volume Two, Mary Jane is set to go to the homecoming dance with boyfriend Harry Osborn, but his father, Norman, won't let him go unless his grades improve. Not even special guest tutor Peter Parker can help him, so Harry asks MJ to help him cheat on a test. Meanwhile, MJ's best friend Liz Allen remains convinced she's cheating with boyfriend Flash Thompson behind her back. Oh, and Spider-Man shows up occasionally.

MARVEL
WRITER:
SEAN MCKEEVER
ARTIST:
TAKESHI MIYAZAWA
Color • 96 Pgs.
$6.99

Sean McKeever is a modern master of both verbal and emotional minimalism, managing to make teen angst a lot more than merely tolerable.

Of course getting an actual manga artist to draw it was a stroke of genius; Takeshi Miyazawa is able to make even the simplest of events feel like major drama for the participants.

Together, they make all the characters seem achingly real. (Well, not Flash, but it's a real achievement that I don't want to see this version of the character torn apart by wolves.) It's not so much a "girls' comic" as a comic for anyone with a heartbeat.

★★★ **— S.A. Bennett**

www.marvel.com
ISBN: 0-78511-779-2

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Invaders		
CONTINUED		
27	4	19
28-29	4	
30	4	17
31	3	
32	3	31
33	4	
34	3	
35	3	20
36-40	3	
41	4	
Ann 1	12	83
Invincible		
IMAGE, 2003		
0	1	
1	25	
2-4	12	
5-11	7	
12-15	5	
16-24	3	
25	5	
26	3	
Iron Fist		
MARVEL, 1975		
1	35	154
2	12	36
3	10	38
4	8	28
4/30¢	20	
5	8	32
5/30¢	20	191
6	8	39
6/30¢	20	
7	8	39
8	8	48
9	8	37
10	8	41
11 ▽	8	41
12	8	45
13	8	36
13/35¢	10	
14 ➥1st Sabretooth	80	262
14/35¢	150	
15 ▽ ➥X-Men app.	27	86
15/35¢	75	
Ironjaw		
ATLAS-SEABOARD, 1975		
1	9	16
2	6	22
3	6	
4	8	35
Iron Man		
MARVEL, 1968		
1 △	250	925
2 ▽	60	200
3 △	60	178
4	60	197
5	55	198
6	50	145
7	50	168
8	40	145
9	90	182
10	42	151
11	35	127
12	35	118
13	27	79
14	27	117
15	27	82
16	27	114
17	27	96
18	25	75
19 △	25	109
20	25	104
21 ▽	20	79
22 △	20	72
23 △	20	67
24	20	98
25	20	
26 △	20	78
27	20	70
28	20	75
29	20	
30	20	51
31	15	
32	15	66
33-34	15	
35	15	69
36	15	62
37	15	64
38	15	
39	15	70
40	15	49
41	12	
42	12	51
43 ➥1st Guardsman	35	144
44	12	
45	15	54
46 ▽	15	57
47 ➥Barry Smith art	35	127
48-49	12	
50	12	44
51	17	55
52	10	
53	10	54
54	16	
55 ➥1st Thanos	110 ▽	456
56 ➥Starlin art	15 △	55
57	15	54
58	15	41
59	15	
60	15 ▽	69
61	15	
62	15 ▽	70
63-65	15	
66	15	66
67	15	40
68	10	50
69-72	10	
73	10	31
74	10	36
75	10	30
76	10	52
77 △	10	35
78-79	10	
80	10	33
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83	10	
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87/30¢	20	105
88	10	33
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94	10	27
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101/35¢	12	
102	7	
102/35¢	12	
103	7	
103/35¢	12	
104	7	38
105	7	32
106	7	
107	7	16
108	7	
109	7	33
110-111	7	
112 △	7	24
113	7	
114	7	19
115	7	18
116-117	7	
118	7	20
119	7	
120	7	23
121-122	7	
123	7	18
124-125	7	
126	7	20
127	7	20
128 ➥Alcoholism issue	7	37
129	7	24
130	5	18
131-132	5	
133	5	12
134-136	5	
137	5	23
138-139	5	
140	5	17
141-149	5	
150	7	22
151-153	5	
154	7	17
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186	4	
187-191	3	
192	4	
193-195	3	
196	3	15
197-200	3	
201-224	2	
225-232/A	3	
233	2	17
234	2	
235	2	17
236-237	2	
238	2	15
239	2	9
240-243	2	
244	3	10
245	2	10
246-250	2	
251-257	1	
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283-284	2	
285-287	1	
288	3	
289	1	
290	4	
291-299	1	
300	3	
300/Variant	4	
301-304	1	
305-310	2	
310/Collector's	3	
311-316	2	
317	3	
318-324	2	
325	3	
326-332	2	
Ann 1	27	133
Ann 2	20	89
Ann 3	10	27
Ann 4	4	
Ann 5-15	3	
Ashcan 1	2	
Iron Man & Sub-Mariner		
MARVEL, 1968		
1 ▲	100	408
I Spy		
GOLD KEY, 1966		
1	55	701
2	40	
3-4	33	
5	33	158
6	33	
Jamboree Comics		
ROUND, 1946		
1	70	206
2	35	120
3	35	
Jingle Jangle Comics		
EASTERN COLOR, 1943		
1	225	
2	200	
3	175	
4	150	
5-6	125	
7-9	100	
10-12	80	
13-15	75	
16-18	60	
19	50	91
20-25	50	
26-29	45	
30-35	40	
36-39	35	
40-42	30	
JLA		
DC, 1997		
1	6	19
2	4	13
3	4	11
4	4	
5	4	14
6	4	

For issues not listed here, check our **STANDARD CATALOG OF COMIC BOOKS**. The largest book about comics ever, it includes prices and details for more than 155,000 comic books.

Or look for our portable version, the **COMIC BOOK CHECKLIST & PRICE GUIDE.**

Krause publishes the ONLY books that list Near Mint prices for comic books!

Get them from your local retailer or order them from www.krausebooks.com!

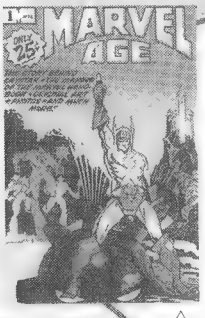
RetroView: Dale Evans Comics

Reviewed by Michelle Nolan

Dale Evans became an American icon after she began to star in the wildly popular Republic Westerns of Roy Rogers in 1944 in *San Fernando Valley, The Yellow Rose of Texas*, and *Song of Nevada*. They made movies together until 1951, when Evans retired from films at age 39 but extended her career on television. She was at the peak of her popularity in 1948, one year after she became the first (and only) female ever to break into the *Motion Picture Herald*'s Top 10 list of money-making Western stars. Roy Rogers, who married Dale in 1947, already had been licensed by Dell for comic books, so it was a surprise to see DC pick up the rights to his wife's adventures.

Dale Evans Comics ™ DC

COST TO OWN THE ORIGINALS IN NM: **$5,445**



△ #1

MARVEL AGE

Announcing the Age

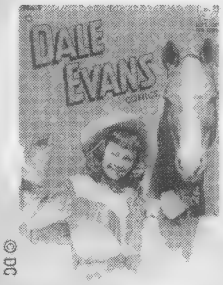
Started in 1983, *Marvel Age* served mainly as a promotional magazine for Marvel's upcoming titles and events as well as providing additional interviews with various creators. How-to articles were also part of the mix, as were cartoons by Fred Hembeck.

Image © 1983 Marvel Comics

	Crystar	Alpha Flight	Micronauts	*Return of the Jedi*	Daredevil, Hobgoblin	Cloak & Dagger	X-Men, Micronauts	Stan Lee interview	Super Boxers	*Star Wars* cover
	1	2	3	4	5	6	7	8	9	10
	APR 83	MAY 83	JUN 83	JUL 83	AUG 83	SEP 83	OCT 83	NOV 83	DEC 83	JAN 84
NM Price	$2	$1	$1	$1	$1	$1	$1	$1	$1	$1

THE BOTTOM LINE

Dale Evans #1 ★★★



"Secret of Ghost Town Greed!" • 10 pp.

When Dale opens up a ghost town, an Old West villain's grandson strikes.

Talk about improbable plots: Dale fashions a sail out of a covered wagon's material and wind-surfs her wheelchair-bound Uncle Six to head off the crooks' car!

"Readin', Robbin', and Six-Gun 'Rithmetic!" • 10 pp.

Dale foils crime as a substitute teacher.

"The Case of the Terrified Tenderfoot!" (Sierra Smith) • 8 pp.

"The Spirit of Annie Oakley!" • 10 pp.

"Rodeo King! The story of Mike Hastings" • 2 pp.

DC
Oct 1948
Writers: Uncredited
Pencils: Alex Toth
Inks: Toth
Cover photo: Dale Evans

Your CGC copy: **9.4** Then 10¢ NOW **$825**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
7-15	3	
16-40	2	
41	3	
42-49	2	
50	4	
51-74	2	
75	4	
76-99	2	
100	4	5
101-106 (➥Post ID Crisis)	2	
107-108 (➥Post ID Crisis)	5	
109-114	2	
115 (➥ID Crisis follow-up)	12	
116	5	
117-122	3	
1000000	2	
Ann 1	6	
Ann 2	5	
Ann 3	4	
GS 1-2	5	
GS 3	6	

Joe Palooka
HARVEY, 1945

1	240	
2	160	
3-4	90	
5 (➥Simon/Kirby issue)	135	
6-7	95	
8-10	75	
11-14	55	
15 (➥Humphrey origin)	75	
16-20	55	
21-30	44	
31-44	38	
45-51	32	
52-59	28	
60	28	121
61	26	
62	42	
63-80	26	
81-115	24	
116-118	34	

John Carter, Warlord of Mars
MARVEL, 1977

1	8 ▽	20
1/35¢	15	
2	4	
2/35¢	8	
3	3	
3/35¢	8	
4	3	
4/35¢	8	
5	3	
5/35¢	8	
6-28	3	
Ann 1-3	2	

Johnny Thunder
DC, 1973

1	12	31
2-3	8	

Joker
DC, 1975

1	16 ▽	46
2	12	26
3	8	
4	8	24
5	8	33
6	7	
7	7 ▽	45
8	7	26
9	7	30

Jonah Hex
DC, 1977

1	28 △	109
2	10	36
3-4	7	
5	7	27
6	6	35
7	7	37
8	7	34
9-10	5	
11-20	4	
21-22	3	
23	3	31
24-92	3	

Journey into Mystery
MARVEL, 1952

-1	2	
1	3100	84
2	950	
3-4	700	
5	800	45
6-9	450	
10	450	19
11	450	
12	350	25
13-17	350	
18	350	24
19-22	350	
23-32	225	
33	250	
34-40	225	
41-49	200	
50	160	
51-61	155	
62	250	
63-71	145	
72	140	
73	200	
74-81	140	
82	160	
83 (➥1st Thor)	4500	
83/Golden	60	238
84	725	
85	450	
86	400	
87	600	3145
88	250	
89	300	
90	150	
91-92	130	
93	160	
94-95	130	
96	130	1517
97	325	1632
98	120	1378
99	105	
100	115	
101	150	1338
102	75	983
103-104	75	
105	75	800
106	75	1116
107-108	75	
109	90	
110-111	75	
112 (➥Thor vs. Hulk)	210	3751
113	75	934
114	75	1450
115	90	
116	75	
117	70	706
118	70	845
119-120	70	
121	70	265
122	70	837
123	70	
124	70 △	241
125	70	
503-521	2	
Ann 1	150	1179

JSA
DC, 1999

1	5	18
2-36	3	
37	4	
38-49	3	
50	4	
51-66	3	
67 (➥Identity Crisis tie)	7	
68	5	
69-70	4	
71	3	
72	4	
73 (➥Inf. Crisis tie)	5	
74 (➥Inf. Crisis tie)	4	
75-79	3	
Ann 1	5	

JSA: Classified
DC, 2005

1/Conner	16	
1/Hughes	24	
1/Sketch (➥Hughes, 2nd print)	7	
2	9	
2/Sketch	4	
3-4	5	

Judo Girl
ALIAS, 2005

0/Conv	8	
1-4/Balan	3	
1-4/Taylor	4	

Judomaster
CHARLTON, 1966

89	12	
90-98	9	

Jungle Action
MARVEL, 1972

1	15 △	48
2-4	7	
5 (➥Black Panther begins)	35	123
6	12	76
7	8	
8	15	52
9	7	
10-12	6	
13	6 △	27
14	6	30
15-16	6	
17	5	42
18-19	5	
20	5	13
21	5	
21/30¢	20	
22	5	
22/30¢	20	
23-24	5	

Jungle Comics
FICTION HOUSE, 1940

1	4000	
2	1500	
3-4	1250	
5	1500	
6	650	
7	600	
8-10	545	
11-15	475	
16-20	425	
21-25	370	
26-30	340	
31-35	290	
36-40	250	
41-50	215	
51-60	200	
61-70	180	
71-80	165	
81-90	150	
91-97	140	
98	210	
99-100	140	
101-108	130	
109	130	307
110	130	
111-130	125	
131-150	115	
151-163	100	

CBG Trendwatcher

William Insignares, Demolition Comics

HEATING UP

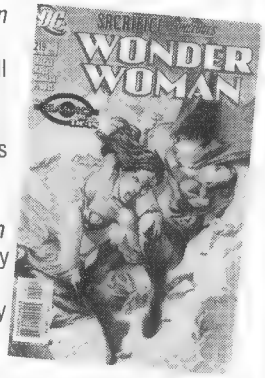
We have seen a jump in sales for *The Losers* title from Vertigo. Now that the word is getting around that there is a movie in the works, fans are thinking the back issues may be collectible and are curious to read them to find out what all the fuss is about.

COOLING DOWN

We had seen a huge increase in sales for *Spawn* #148-150. Now that the anniversary issue, #150, has been released, the interest in the title has decreased.

LOOK AGAIN

This latest *Wonder Woman* series, starting from the first issues by George Pérez and all the way to current ones, I believe are undervalued in the comics price guides. Wonder Woman has always been a household name, and her popularity is about to at least double when her new movie is released. Finding back issues of *Wonder Woman* is no easy feat, and, when you *do* find them, they are usually priced two to three times above guide. When the movie hits, the back issues may see a jump of five to seven times current price-guide prices. It may be the biggest jump in back-issue prices for a super-hero comic book directly attributed to the release of a movie that we have seen to date.



Attention, all comic-book enthusiasts: If you have not already checked out *CBGextra.com*, take time do so. The site is full of many entertaining forums and topics. When on *CBGextra,* scroll on down to Comic Books Gone Wild Unplugged in the "Forums" section. It's the cyber version of my monthly column for ***CBG.*** Now you can participate in the latest cutting-edge news about comics and pop culture with a daily dose! Also, winners are chosen for their participation. Join in on the discussions and you could win valuable prizes; including Internet store credits and hard to find collectibles. It's definitely worth checking out!

William Insignares *runs* ***DemolitionComics.com*** *in Tampa, Fla., which he bills as "the world's first multi-lingual international comics super store." He can be contacted at* ***(813) 832-2692*** *or* ***comicsgonewild@aol.com****.*

	Kitty Pryde, Wolverine	*Secret Wars*	Dreadstar	John Byrne	Goes to 35¢; Epic	New Mutants	Muppets	*Quest-probe*	Star Comics	Letters to *Secret Wars*	*Void Indigo*	Sol Brodsky	ROM	Groo
	11	12	13	14	15	16	17	18	19	20	21	22	23	24
	FEB 84	MAR 84	APR 84	MAY 84	JUN 84	JUL 84	AUG 84	SEP 84	OCT 84	NOV 84	DEC 84	JAN 85	FEB 85	MAR 85
NM Price	$1	$1	$1	$1	$1	$1	$1	$1	$1	$1	$1	$1	$1	$1

PRICE GUIDE KEY:
OTHER CGC GRADES

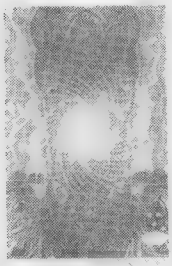
Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4

CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

Okey-Dokey #1

This anthology features several creators.

The standout is the work of Marcelino Aquino Balao III. His contribution is right on the money and very professional.



MADISON UNDERGROUND
WRITERS: **VARIOUS**
ARTISTS: **VARIOUS**
COLOR • 34 PGS.
$2

The rest of the art: not so much. (It's just a matter of time before Balao is picked up by one of the larger comic-book companies.)

The stories are ambitious and combine philosophy with science fiction and some comic-book standards.

Unfortunately, it just doesn't come together.

The entire piece smacked of a group of artists being way too "arty" for their own good.

And why call it *Okey-Dokey*? The creators put a lot of work on the interior, and the title seems like a throwaway.

★ **— Tony DiGerolamo**

www.buddafart.com

RETROVIEW
Dale Evans #2 ★★★

DC
Dec 1948
Writers: Uncredited
Pencils: Alex Toth
Inks: Toth
Cover photo: Dale Evans

"Roughneck Romeos!" • 10 pp.
Dale uses her glamour and a trick mirror shot to defeat the villainous Oily Earl and his girlfriend.

It's fun to see Dale don a slinky dress and an exotic hairstyle to teach a couple of love-struck cowhands how to handle their feelings for the same woman.

"The Evil Eye of Eagle Eye!" • 8 pp.

"The Case of the Battered Balloonist!" (Sierra Smith) • 8 pp.

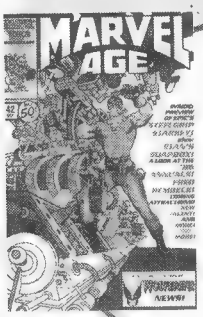
"The Rodeo Rat!" • 7 pp.

"Killer at Large" • 2 text pp.

© DC

Raw CGC copy: **9.0** Then 10c NOW **$600**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Justice		
DC, 2005		
1/Heroes	5	
1/Villains	4	
2	4	
Justice League		
DC, 1987		
1	6	
2	3	
3	3 △	36
3/Ltd.	10	54
4	3	
5-6	2	
Ann 1	3	
Justice League of America		
DC, 1960		
1	5000	
2	1250	4050
3	1000	
4	700	
5	600	
6-8	400	
9 ➥JLA origin	1000	3888
10	400	
11-15	250	
16	225	700
17-20	225	
21 ➥Earth-2 visit	350	
22	325	
23-30	150	
31	100	658
32	90	235
33	90	
34	75	291
35-36	75	
37	125	381
38	125	495
39	125	
40	75	
41	75	287
42	60	
43	60	285
44	60	
45 ➥1st SA Sandman	60	339
46 ➥JSA app	110	468
47	95	336
48 ➥Giant issue	140	403
49	60	
50	60	220
51-52	60	
53	55 △	211
54	55	246
55 ➥JSA team-up	115	417
56 ➥JSA team-up	100	350
57-59	55	
60	55	207
61	55	172
62	55	
63	45	143
64	45	183
65	45	129
66	45	210
67	60	
68	50	165
69	45	112
70	45	256
71	45	
72 ➥Giant	45	227
73-77	35	
78	35	126
79	35	
80	35	127
81	35	
82 ➥G.A. Batman app	45	152
83-84	30	
85 ➥Giant	40	136
86	25	
87	25	91
88	25	
89	25	93
90	25	95
91	35	145
92	32	131
93 ➥Giant	25	
94 ➥Sandman origin	60	204
95	20	136
96	20	71
97	20	71
98	20	91
99	20	
100	65	241
101-102	20	
103	20	67
104-106	20	
107	25	81
108	25	76
109	20	
110	25	
111	25	118
112-113	25	
114	25	127
115	25	
116	25	89
117-119	15	
120	15	40
121-122	15	
123	15	45
124	15	53
125	15	52
126-127	10	
128	10	29
129	10	
130	10	32
131	10 △	47
132	10	17
133-135	10	
136	10 △	51
137	20	69
138	7	30
139	7	53
140	7	30
141-146	7	
147	7	32
148	7	
149	7	37
150	7	36
151	5	28
152	5	32
153	5	
154	5	25
155-156	5	
157	5	40
158	5	
159	5	35
160-165	5	
166-167	12	
168 ➥Mindwipe story	25	53
169-183	5	
184	5 △	35
185-192	5	
193	5	20
194-199	5	
200	7 ▽	26
201	3	
202	3	12
203-217	3	
218	4	
219	3	
220	4	
221-226	3	
227	4	
228-260	3	
261	4	
Ann 1-3	4	
Kamandi, the Last Boy on Earth		
DC, 1972		
1	20 ▽	72
2	15 ▽	65
3	10	41
4	8	32
5	8	32
6	8	27
7-8	8	
9	8	43
10	8	43
11	7	
12	7	31
13-14	7	
15	7	29
16-17	7	
18	7	32
19	7	
20	6	
21	6	22
22	6	
23	6	36
24-25	6	
26	6	40
27	6	37
28	6	
29	6	31
30	6	35
31	6	23
32	6	32
33-34	6	
35	6	37
36	6	30
37	6	
38	6	17
39-40	5	
41-59	4	
Ka-Zar		
MARVEL, 1970		
1	35	120
2	15	
3	15	109
Ka-Zar		
MARVEL, 1974		
1	17	59
2	7	24
3-7	5	
8-11	3	
12	3	35
13-14	3	
15	3	19
15/30¢	20	
16	3	
16/30¢	20	
17	3	
17/30¢	20	
18-20	3	
Ka-Zar the Savage		
MARVEL, 1981		
1	5	21
2-34	2	
Kid Eternity		
QUALITY, 1946		
1	560	981
2	290	
3	250	
4-5	175	
6-10	135	
11-18	105	
Kingdom		
DC, 1999		
1	3	
2	5	
Kingdom Come		
DC, 1996		
1-3	5	
4	5	18
King Kong		
GOLD KEY, 1968		
1	12	
Kobra		
DC, 1976		
1	9	29
2-7	3	
Korak, Son of Tarzan		
GOLD KEY, 1964		
1	65	
2-5	45	
6-11	30	
12-18	25	
19-37	20	
38-45	17	
46	17	61
47-51	15	
52-59	10	
Kull and the Barbarians		
MARVEL, 1975		
1	16	61
2	4	38
3	5	
Kull the Conqueror		
MARVEL, 1971		
1	20	73
2	12	40
3	8 ▽	17
4	8	32
5	7	36
6-7	5	
8	5	28
9	5	51
10	5	
Kull the Destroyer		
MARVEL, 1973		
11-13	2	
14	2	28
15-16	2	
16/30¢	20	
17-21	2	
21/35¢	15	
22	2	
22/35¢	15	
23	2	
23/35¢	15	
24-29	2	
Lady Death		
CHAOS!, 1998		
1	7	25
1/Ltd.	9	
2-5	3	
5/Variant	4	
6-16	3	
Lancelot Link, Secret Chimp		
GOLD KEY, 1971		
1	30	102
2	17	
3-8	10	



△ #42

MARVEL AGE

Remember this one?

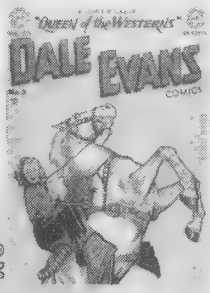
While most of the series or characters cover-featured on *Marvel Age* have stood the test of time, is there anyone out there who recalls *Steelgrip Sharkey*, the subject of #42's cover? Hey, ***CBG*** even ran a multi-page preview of the series back in the day.

Image © 1986 Marvel

	25	26	27	28	29	30	31	32	33	34
	Bill Mantlo	*Starstruck*	*Secret Wars II*	Bill Sienkiewicz cover	Vision, S. Witch	Summer fun	Night-crawler	*X-Men/Alpha Flight*	*X-Factor*	G.I. Joe
NM Price	APR 85 $1	MAY 85 $1	JUN 85 $1	JUL 85 $1	AUG 85 $1	SEP 85 $1	OCT 85 $1	NOV 85 $1	DEC 85 $1	JAN 86 $1

THE BOTTOM LINE

Dale Evans #3 ★★½



"Diamonds Ain't Hay!" • 10 pp.

Dale uses horsemanship and sensational pistol accuracy to overcome diamond smugglers in trucks.

"I'm glad I'm rid of those diamonds! My horses wouldn't like 'em!" Dale says after finding something a lot more valuable than needles in her haystacks.

"The Two-Ton Crime Wave!" • 8 pp.

"The Case of the Perfumed Plunder!" (Sierra Smith) • 8 pp.

"The River of Never-Return!" • 9 pp.

"Dale Meets the Stalker" • 2 text pp.

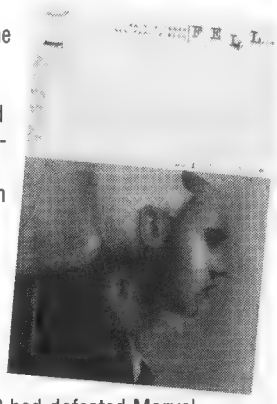
DC
Feb 1949
Writers: Uncredited
Pencils: Alex Toth
Inks: Toth
Cover: Uncredited

Est CGC copy: 8.0 Then 10c NOW $485

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Land of the Giants		
GOLD KEY, 1968		
1	30	112
2	18	
3-5	15	
Last Hero Standing		
MARVEL, 2005		
1-5	3	
Laurel and Hardy		
DELL, 1962		
-210	30	
2	20	
3	20	64
4	20	
Leading Comics		
DC, 1941		
1	3500	
2	1100	
3	850	
4-5	675	
6-9	580	
10	580	1100
11-15	440	
16-22	70	
23	110	
24-30	55	
31-41	40	
League of Extraordinary Gentlemen		
DC/ABC, 1999		
1	8	28
1/A-2	5	
3-5	4	
5/A	65	226
➥Recalled edition		
6	4	
League of Extraordinary Gentlemen		
DC/ABC, 2002		
1-6	4	
Legends		
DC, 1986		
1-5	2	
6	3	
Legion of Monsters		
MARVEL		
1	35 ▽	96
Legion of Super-Heroes		
DC, 1973		
1	15	52
2	8	
3	7	14
4	7	24
Legion of Super-Heroes		
DC, 1980		
259	4	
260-270	3	
271-284	2	
285	3	
286-296	2	
297	3	
298-309	2	
310	3	
311-313	2	
Ann 1	3	
Ann 2-3	2	
Legion of Super-Heroes		
DC, 1984		
1	5	
2-5	4	
6-36	2	
37	5	
38	5	14
39-44	2	
45	3	
46-63	2	
Ann 1	3	
Ann 2-3	2	
Ann 4	3	
Liberty Comics		
GREEN, 1945		
5-9	125	
10	90	
11	90	215
12-15	90	
Limited Collectors' Edition		
DC, 1973		
C-20	32	
➥Rudolph		
C-21	16	
C-22	14	
C-23	16	
C-24	26	
➥Rudolph		
C-25	28	
➥Batman		
C-27	16	
C-29	10	
C-31	15	
C-32	10	
C-33	16	
C-34	12	
C-35	10	
C-36	16	
C-37	20	
➥Batman		
C-38-C-39	10	
C-40	12	
C-41-C-43	10	
C-44	12	
C-45-C-47	10	
C-48	12	
C-49-C-50	10	
C-51	12	
C-52	10	
C-57-C-59	14	
Little Audrey		
HARVEY, 1945		
25	125	
26-29	75	
30-40	50	
41	40	149
42-53	40	
Little Lulu		
DELL, 1948		
1	600	
2	300	
3	225	
4-5	200	
6-10	165	
11-20	125	
21-30	105	
31-38	90	
39	125	
40	90	
41-50	70	
51-60	60	
61-70	55	
71-80	45	
81-90	40	
91-99	35	
100	50	
101-120	30	
121-140	28	

CBG Trendwatcher

Jon Newman, Ultimate Comics



HEATING UP

By far the two books I have moved the most this month are the two *ultimatecomics online.com* exclusive covers for *Bloodrayne Lycan Rex* #1. The covers are fantastic, and having the whole print run helps sales tremendously. Anything Warren Ellis touches sells fast. We sold twice *New Avengers* numbers on *Fell* #1, and all his titles seem to pick up steam as they go along. *Down, Fell, Desolation Jones, Jack Cross,* and (of course) *Planetary,* when it comes out, sell better than any Batman, Superman, Spider-Man, or X-Men monthly. *X-Men Deadly Genesis* has given a new heartbeat to Marvel books in our store. Just when you thought DC had defeated Marvel, Marvel really did take it up a notch. It was a great comic book; even better than *Astonishing X-Men.* As far as DC goes, three titles really continue to add new readers: *Infinite Crisis, Justice,* and *All Star Superman* seem to be adding people every day. *Walking Dead* and *Girls* for Image are also adding new readers every week.

COOLING DOWN

A lot of DC has been on a downswing lately. *JLA, Flash, Wonder Woman,* and the regular Superman titles have all lost about 25% of their readership the last few issues, as their stories become less important to *Infinite Crisis,* but I would say on the Superman titles and *Wonder Woman* that readership is still up from before *Infinite Crisis* started counting down. Marvel crossover titles have slowed down as customers were devastated by *House of M* and just don't need more. Books with multiple covers are slowing down in sales, as people are pinching pennies for Christmas. And people are no longer willing to pay much for variant covers, either.

LOOK AGAIN

DC's *Jonah Hex* is "must" reading for everyone. It is the Conan of the West and is drawn and written superbly. Something that everyone should try. *Marvel Team-Up* is another book that people should give a second look to. It is one of the most fun comic books month after month and actually ships nearly monthly.

House Picks

Swords and sorcery to savor

1. ***Chronicles of Conan* TPBs (Dark Horse).** A great way to see and read the great Roy Thomas and Barry Smith issues and beyond.
2. ***Conan* (Dark Horse).** Kurt Busiek has written this splendidly.
3. ***Red Sonja* (Dynamite).** Written well and has a great Conan flair.
4. ***Tales of the Realm* TPB.** Robert Kirkman writes a very funny reality TV show that exists in a *Dungeons and Dragons* type universe.
5. ***Warmageddon Illustrated* #1.** A great anthology that features sword and sorcery in this issue (and Frank Cho)!

While some people have complained about the number of ad pages in Marvel books lately, I am rejoicing at the bold move, especially now that they have moved the bulk of the extra ads to the back of the books. All fans should rejoice, whether reader or collector, because this benefits *you.* Readers can rest easy that books won't continue to outpace inflation, and collectors are getting a better shot at Very Fine to Near Mint books, as they seem to be holding up better through UPS. Now if they could just fix the paper stock, life would be divine.

Jon Newman *is the manager of* ***Ultimate Comics*** *in Durham, N.C., which can be reached at* ***(919) 806-8282*** *or at* ***www.ultimatecomicsonline.com***

	35	36	37	38	39	40	41	42	43	44	45	46	47	48
	Day in the life	Daredevil	Marvel at 25	He-Man	X-Factor	G.I. Joe	Goes to 50¢; Stan Lee	*Steelgrip Sharkey*	Howard the Duck	New Universe	Mephisto	*FF vs. X-Men*	New Universe	*X-Men vs. Avengers*
	FEB 86	MAR 86	APR 86	MAY 86	JUN 86	JUL 86	AUG 86	SEP 86	OCT 86	NOV 86	DEC 86	JAN 87	FEB 87	MAR 87
NM Price	$1	$1	$1	$1	$1	$1	$1	$1	$1	$1	$1	$1	$1	$1

PRICE GUIDE KEY: CGC INDICATORS
▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
⩓ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

Pulse #11

Can you say "bait and switch"? Mike Mayhew's beautiful cover, conjuring *Justice League* #1 (and umpteen DC remakes), depicts Jessica Jones holding her new baby, surrounded by The New Avengers. Based on the cover, one might reasonably expect (a) that Jessica has had her baby and (b) that The New Avengers appear. No and no.

MARVEL
WRITER:
BRIAN BENDIS
ARTIST:
MICHAEL GAYDOS
Color • 48 Pgs.
$2.99

Sure, Daddy Luke Cage is on hand. So are most of The FF, The Wasp, Ms. Marvel (Warbird), and, of all people, D-Man. Just not the cover's "minor leaguers" like Spider-Man, Captain America, Wolverine . . .

There are limits to symbolic covers. If Superman is shown flying, carrying an American flag, that's an inspirational portrait. If a cover shows Green Lantern and Adam Strange fighting The Joker, readers have a right to expect Strange and The Joker to appear.

Despite this criticism, the story is excellent. From a nostalgic Torch-Thing tussle to Sue Richards' parenting tips, and from Janet Van Dyne's Power Man fashion show to D-Man's mysterious return, it's a page-turner.

And it is a nice cover.

★★★½ — Jack Abramowitz

www.marvel.com

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Little Lulu		
CONTINUED		
141-160	25	
161-164	20	
165	70	148
➥...in Paris		
166	70	
➥Christmas Diary		
167-180	20	
181-200	15	
201-220	9	
221-240	6	
241-250	4	
251-257	3	
258-259	12	
260	325	
➥Sold only in packs		
261	45	
➥Sold only in packs		
262-265	12	
➥Sold only in packs		
266-268	15	
➥Sold only in packs		
Logan's Run		
MARVEL, 1977		
1	5	23
2-5	2	
6	4	53
➥Thanos back-up		
6/35¢	15	53
➥Thanos back-up		
7	2	
7/35¢	15	
Lucifer		
DC, 2000		
1	4	
2-49	3	
50	4	
51-67	3	
Machine Man		
MARVEL, 1978		
1	3 △	21
2-6	2	
7	2	14
8-17	2	
18	2	20
➥Alpha Flight app.		
19	13	
➥1st Jack O'Lantern		
Mad		
E.C., 1952		
1	5000	
2	1250	
3	725	2619
4	700	1917
5	1200	
➥Low distribution		
6-10	525	
11	525	2625
12-13	425	
14	425	1300
15	425	2005
16-18	425	
19	425	808
20	300	825
21	300	435
22	300	785
23	300	1019
24	785	
➥1st magazine issue		
25	300	
26-27	250	
28-29	225	
30	350	
31	200	
32	175	589
33	165	
34-35	140	
36-40	110	
41-45	80	
46	80	363
47-50	80	
51	60	
52	60	215
53-60	60	
61-70	48	
71-80	36	
81-99	32	
100	32	363
101-120	18	
121	22	
122	18	
123-140	15	
141-150	12	
151-160	9	
161-170	8	
171-189	7	
190-200	5	
201-220	4	
221-260	3	
261-265	2	
266	2	18
267-342	2	
343-417	3	
418-460	4	
Magnus, Robot Fighter		
GOLD KEY, 1963		
1	200	
2-3	125	
4-10	60	
11-13	35	
14	35	91
15	35	
16	35	125
17-18	35	
19	35	71
20	35	
21-28	20	
29-45	10	
45/Whitman	18	
46	10	
Magnus Robot Fighter		
VALIANT, 1991		
0/card	40	36
0/no card	30	
1	10	24
2	8	12
3	5	7
4	5	5
5	6	9
➥Flip-book with Rai #1		
6	6	11
7-8	4	
9-10	3	
11	6	
12	20	24
➥1st Valiant Turok		
13	3	10
14-16	3	
17-21	2	
21/Gold	20	
22-25	2	
25/VVSS	15	
26-35	1	
36	2	
37-43	1	
44	3	
45-54	2	
55-57	3	
57/error	10	
58-60	3	
61-62	4	
63	5	
64	12	19
YB 1	5	

△ #50

MARVEL AGE

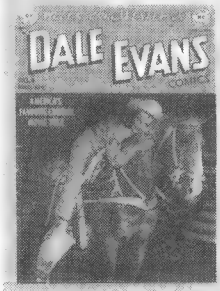
New Universe x 3

Keeping with its promotional mission, *Marvel Age* followed the creation of the New Universe in #44 and #47, revealed a death in the line in #50, and then spotlighted the *New* New Universe in #59. Apparently, the line's demise wasn't covered or, at least, cover-featured.

image © 1987 Marvel

RETROVIEW
Dale Evans #4

★★★



DC
Apr 1949
Writers: Uncredited
Pencils: Alex Toth
Inks: Toth
Cover photo: [illegible]

"Phantom of Cactus Canyon!" • 10 pp.
An outlaw finds he needs to wreck a dam to rescue money he hid where he didn't expect to find water in his way.

"Not all the badmen in the West are buried in Boot Hill!" Dale tells a cocky engineer before showing him how to protect a dam the hard way.

"Mere Slip of the Gun!" • 8 pp.

"The Case of the Outdated Outlaw!" (Sierra Smith) • 8 pp.

"A Dead Man's Life!" • 10 pp.

"Dale Evans' Roundup" • 2 text pp.

Dale reveals interesting information about her career and co-stars, including Roy Rogers.

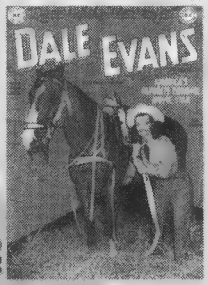
© DC

Near Mint copy: **9.6** **Then 10¢ NOW $285**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Man-Bat		
DC, 1975		
1	10	32
2	4	17
Man from Atlantis		
MARVEL, 1978		
1	3	16
2-7	2	
Man from U.N.C.L.E.		
GOLD KEY, 1965		
1	150	
2	75	
3-5	50	
6-19	35	
20	35	124
21-22	25	
Man of Steel		
DC, 1986		
1-6	3	
1-6/Silver	3	
Man-Thing		
MARVEL, 1974		
1	30	86
2	14	27
3	10	57
4	8	37
5	10	31
6	5	30
7	5	37
8-10	5	
11	3	31
12	3	49
13	3	35
14	3	38
15-16	3	
17	3	30
18-19	3	
20	3	36
21-22	3	
Man-Thing		
MARVEL, 1979		
1	3	19
2-11	2	
M.A.R.S. Patrol Total War		
GOLD KEY, 1966		
3	50	
➥Was Total War		
4	35	40
5	35	
6-10	25	
Marvel Adventure		
MARVEL, 1975		
1	8	25
2-3	5	
3/30¢	20	
4	5	
4/30¢	20	
5	4	
5/30¢	20	
6	4	
Marvel and DC Present		
MARVEL, 1982		
1	12	19
Marvel Chillers		
MARVEL, 1975		
1	12	46
2	7	15
3	10	43
4	7	39
4/30¢	20	
5	7	
5/30¢	20	
6	5	16
6/30¢	20	
7	5	
Marvel Classics Comics		
MARVEL, 1976		
1	7	
2	5	
3	5	8
4	5	14
5	5	
6-27	4	
28	8	21
➥1st Mike Golden art		
29-36	4	
Marvel Collectible Classics		
MARVEL		
Amazing: 300	15	
Avengers: 1	15	
G.S. X-Men: 1	15	
X-Men: 1	15	
Marvel Collectors' Item Classics		
MARVEL, 1966		
1	125	
2	70	251
3	45	176
4	45	
5-6	30	
7	15	114
8-10	15	
11-17	12	
18	12	48
19	12	53
20	12	
21	15	
22	17	
23	20	
Marvel Comics Presents		
MARVEL, 1988		
1	4	18
2-5	3	
6-53	2	
54-62	3	
63-71	2	
72	4	13
73	3	
74	3	13
75-77	3	
78	3	13
79-86	3	
87-175	2	
Marvel Double Feature		
MARVEL, 1973		
1	40	140
2	20	
3	15	
4-8	10	
9-15	8	
15/30¢	20	
16	8	
16/30¢	20	
17	8	
17/30¢	20	
18	8	
19-21	6	
Marvel Family		
FAWCETT, 1945		
1	1100	

	Holiday issue	New Universe	Punisher	Silver Surfer	Summer fun	Spider-Man's wedding	Iron Man	G.I. Joe	Captain America	Fall of the Mutants
	49	50	51	52	53	54	55	56	57	58
NM Price	APR 87 $1	MAY 87 $1	JUN 87 $1	JUL 87 $1	AUG 87 $1	SEP 87 $1	OCT 87 $1	NOV 87 $1	DEC 87 $1	JAN 88 $1

Dale Evans #5 ★★★½



"The Thin Air Disappearances!" • 10 pp.
Dale uses a geologist's helicopter when she learns that her horses are being rustled by thieves from the sky.

Helicopters, horses, and Uncle Six's "amphibious wheelchair": The Old West was never as wild as this! But it's all in good fun.

"Those Deadly Dreams!" • 9 pp.

"The Case of the Forgotten Stagecoach!" (Sierra Smith) • 8 pp.

"Dale Evans of the Pony Express!" • 8 pp.
Dale re-enacts a Pony Express ride — and delivers more than the mail.

"Beacon of Peril" • 2 text pp.

DC
Jun 1949
Writers: Uncredited
Pencils: Alex Toth
Inks: Toth
Cover photo: Dale Evans

Best CGC copy: 9.2 **Then 10c NOW $285**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
2	525	
3	425	
4-5	315	
6-10	265	
11-20	200	
21-30	165	
31-40	135	
41-70	100	
71-81	85	
82-84	75	
85	75	198
86-89	75	

Marvel Fanfare
MARVEL, 1982

1	5	15
2	3	18
3-5	3	
6-50	2	
51	3	
52-60	2	

Marvel Feature
MARVEL, 1971

1	125	382
2	60 ▽	157
3	30	89
4	25	87
5	10	40
6	10	32
7	10	35
8	10	
9	10 ▽	35
10	10	
11	55	180
➥Thing vs. Hulk		
12	35	84

Marvel Feature
MARVEL, 1975

1	10	43
2	3	36
3	3	19
4	3	
4/30¢	35	179
5	3	27
5/30¢	20	
6	3	36
7	3	27

Marvel Movie Premiere
MARVEL

1	3	26

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Marvel Mystery Comics		
MARVEL, 1939		
2	30000	
3	15000	
4	12500	
5	22500	
6-7	7500	
8	10000	
9	25000	
10	8000	
11	3800	
12	4000	
13	5000	
14-17	2500	
18	2250	
19-20	2500	
21	2000	
22-25	1700	
26-30	1475	
31-41	1325	
42-48	1125	
49	1450	
50	1125	
51-67	1000	
68-78	860	
79	810	
80	1275	
81	975	
82	2250	
83	810	
84	1250	
85	810	
86	890	
87	785	
88-91	950	
92	2500	

Marvel Premiere
MARVEL, 1972

1	35	122
2	12	40
3	30	101
➥Dr. Strange		
4	10	38
5	8	
6	8	47
7	15	58
8	10	42
9	6	28
10	9	42
11-12	5	
13	8	34
14	12	42
15	80 ▽	267
➥1st Iron Fist		
16	20	60
➥2nd Iron Fist		
17	12	41
18	12	44
19	10	36
20	10	34
21	10	46
22	10	32
23	10	21
24	10	31
25	15	49
26	4	15
27	10	38
28	13	51
29	3	
29/30¢	20	
30	3	15
30/30¢	20	
31	3	18
31/30¢	20	
32	3	16
33-36	3	
36/35¢	15	
37	3	
37/35¢	15	
38	3	16
38/35¢	15	
39	3	
40	3	17
41-49	3	
50	13	32
➥1st Alice Cooper		
51	3	
52	3	28
53	3	22
54-56	3	
57	5	20
58-61	3	

Marvel Presents
MARVEL, 1975

1	11	29
2	5	15
3	10	42
4	4	
4/30¢	20	
5	4	
5/30¢	20	
6	4	
6/30¢	20	
7-10	4	
11	4	14
11/35¢	15	
12	4	
12/35¢	15	

Marvel Preview
MARVEL, 1975

1	15	43
2	50	160
➥Punisher origin		
3	10	
➥Blade app.		
4	7	
➥Blade app.		
5-24	5	

Marvels
MARVEL, 1994

0	4	10
1	5	16
2	5	13
3-4	5	

Marvel's Greatest Comics
MARVEL, 1969
➥*Was Marvel Collector's Item Classics*

23-31	15	
32	15	47
33	15	34
34	15	
35-37	10	
38-50	4	
51-63	3	
63/30¢	20	
64	3	
64/30¢	20	
65-70	3	
71	2	
71/35¢	15	
72	2	
72/35¢	15	
73	2	
73/35¢	15	
74-96	2	

Marvel 1602
MARVEL, 2003

1	6	13
2-8	5	

Marvel Spotlight
MARVEL, 1971

1	25	82
2	130	485
➥1st Werewolf		
3	30	109
4	30	104
5	275	1153
➥1st Ghost Rider		
6	45	153
7	35	154
8	25	90
9	30	95
10	35	131
11	22	77
12	22	70
13	12	
14-15	10	
16-19	7	
20	5	
21	5	34
22	6	
23-24	5	
25	3	
26	3	25
27	3	
27/30¢	20	
28	10 ▲	53
28/30¢	18 △	169
29	9	30
29/30¢	15	
30-31	3	
32	50 ▲	56
➥1st Spider-Woman		
33	3	

Marvel Super Action
MARVEL, 1977

1	8	26
2	3	
2/35¢	15	
3	3	
3/35¢	15	
4	3	
5-37	2	

Marvel Super Action
MARVEL, 1976

1	35	127

Marvel Super Hero Contest of Champions
MARVEL, 1982

1	4	14
2-3	4	

Marvel Super-Heroes
MARVEL, 1966

12	95 ▲	347
13	50	120
14	75	270
➥Reprints 1st Kirby		
15	42	140
16	25	54
17	30	89
18	40	263
➥1st Guardians		
19	20	62
20	35	167
21-26	12	
27	12	41
28	10	17
29	10	26
30	10	
31	20	99
32	6	
33-38	5	
39-45	4	
46-57	3	
57/30¢	20	
58	3	
58/30¢	20	
59-65	3	
65/35¢	15	
66	3	
66/35¢	15	
67-80	3	
81-105	2	
Special 1	40	113
➥1966 one-shot		

Marvel Super-Heroes
MARVEL, 1990

1	4	175
2-15	3	

Marvel Super Heroes Secret Wars
MARVEL, 1984

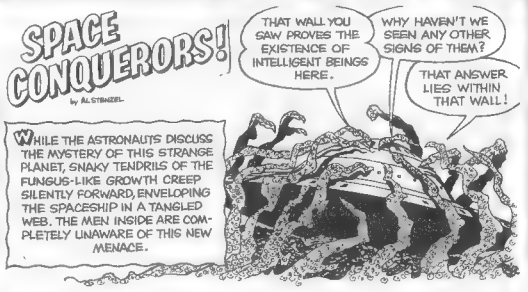
1	4	14
2	2	
3	3	14
4	4	
5	3	
6	4	
7	3	
8	15 ▽	27
➥1st black costume		
9-10	2	
11	3	11
12	2	

Marvel Super Special
MARVEL, 1977

1	85	261
➥Kiss		
2	8	33

Little-Marvel $

Original Art


SPACE CONQUERORS!
by AL STENZEL
THAT WALL YOU SAW PROVES THE EXISTENCE OF INTELLIGENT BEINGS HERE.
WHY HAVEN'T WE SEEN ANY OTHER SIGNS OF THEM?
THAT ANSWER LIES WITHIN THAT WALL!
WHILE THE ASTRONAUTS DISCUSS THE MYSTERY OF THIS STRANGE PLANET, SNAKY TENDRILS OF THE FUNGUS-LIKE GROWTH CREEP SILENTLY FORWARD, ENVELOPING THE SPACESHIP IN A TANGLED WEB. THE MEN INSIDE ARE COMPLETELY UNAWARE OF THIS NEW MENACE.

Signatures in comic art

In fine art, the artist's signature is critical to the value of the finished art. In many cases it is used to provide proof of authenticity, and an unsigned piece can end up being worth a lot less than a signed piece.

Fine-art collectors are often puzzled by the lack of signatures on comic art. A large quantity of comic-book — and even comic-strip — art is unsigned. In many cases, Sunday pages have the signature printed as the logo and no other signature. In other cases, the signature is not only printed on, as in the above *Space Conquerors* panel, but doesn't even credit the artist. In this case, **Al Stenzel** was the creator and packager of the comics series in *Boys' Life*. The actual art in this case is by **Lou Fine**.

Even more problematic is that often the signature isn't by the artist but by an assistant. **Jules Feiffer** has talked about the fact that his first job working for **Will Eisner** was signing his signature. Also, when pencillers work with inkers, often it is the inker who actually signs both artists' names.

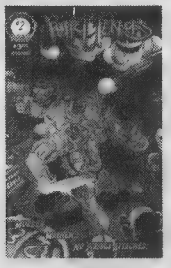
While there are reasons for many of these differences between the fine and comic-art fields' use of signatures, a key attraction of comic-book shows for many collectors is having their unsigned pages signed by the artist.

— George Hagenauer

PRICE GUIDE KEY: OTHER GRADES
Unslabbed (loose) Very Fine/Near Mint is **5/6** (83%) of the unslabbed NM price above
Fine (F) is **1/3** (33%) of NM
Very Good (VG) is **1/5** (20%) of NM
Very Fine (VF) is **2/3** (67%) of NM
Good (G) is **1/8** (12.5%) of NM

Puppet Terrors

Puppet Terrors #2 is 22 manic, color story pages. This sort of resembles Puppetmaster, if the puppets in the movie talked. This comic promises "Murder, Mayhem … No strings attached!" The recap of the puppets' origin is not explained, but it has something to do with Santa Claus.



PUPPET TERRORS PRESS
WRITER:
JESSE JAMES WROBLEWSKI
ARTIST:
EEF
COLOR • 24 PGS.
$3

In this issue, Bunky and Death Row Joe kill Santa's helpers and some of their other animated creations. It's fun in sort of a dark and evil way. It's hard to get behind the main characters. They're not likable — unless the reader happens to be a psychopath who likes puppets.

Writer Jesse James Wroblewski and his artist, Eef, have talent. Eef's pencils are solid, and his backgrounds jibe well with the puppet action. It's amusing for what it is. However, inevitably, characters of this ilk end up going too far or regretting what they've done. There's no other way to redeem them, and it's hard to up the ante when you start with a high level of violence.

★★ — **Tony DiGerolamo**

www.puppetterrors.com

RETROVIEW
Dale Evans #6

★★★½

DC
Aug 1949
Writers: Uncredited
Pencils: Alex Toth
Inks: Toth
Cover photo: Dale Evans

"The Horse-Thief Catcher!" • 8 pp.
Dale literally uses "horse sense" — and her own wits — to catch a band of rustlers.

In a clever plot, Dale uses the appropriately named steeds Nick and Tuck to save both herself and the rustlers, who otherwise face a modern-day hanging.

"The Alibi Bullet!" • 10 pp.
Dale uses a tightwad's reputation to prove him guilty of murder.

"Case of the Colossal Fossil!" (Sierra Smith) • 8 pp.

"Plot at Roughhouse Rancho!" • 9 pp.

"Dale Evans' Roundup" • 2 text pp.

© DC

Last CGC copy: 9.8 **Then 10¢ NOW $250**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Marvel Super Special		
CONTINUED		
3	8	
4	30	
➥Beatles		
5	55	210
➥Kiss		
6	7	
8	8	
9	7	
10	6	
11-15	5	
16	7	
17-41	4	
Marvel Tales		
MARVEL, 1964		
1	175	
2	85	
3	45	
4-5	30	
6	25	50
7-9	25	
10	30	
11-15	25	
16	25	50
17-21	20	
22-30	15	
31	15	38
32	15	
33-44	12	
45-60	10	
61	10	8
62-66	10	
66/30¢	20	
67	10	
67/30¢	20	
68	10	
68/30¢	20	
69	10	
69/30¢	20	
70	10	
70/30¢	20	
71	10	
72-80	7	
80/35¢	18	
81	7	
81/35¢	15	
82	7	
82/35¢	15	
83	7	
83/35¢	15	
84	7	
84/35¢	15	
85	7	
86-122	5	
123-136	4	
137	7	
138-144	5	
145-183	4	
184-286	2	
286/Collector's	3	
287-291	2	
Marvel Team-Up		
MARVEL, 1972		
1	185	660
2	30	100
3	25 ▽	90
4	45	173
➥X-Men app.		
5	18	76
6	16	58
7	16	41
8	16	59
9	16	58
10	16	67
11	13	
12	18	80
➥Werewolf app		
13	13	48
14	13	
15	13 △	68
16	13	37
17	13	
18	13	51
19	13	
20	13	53
21	8	27
22-23	8	
24	8	30
25	8 ▽	29
26	8	
27	8	36
28	8	21
29	8	18
30-31	8	
32-33	5	
34	5	39
35	5	22
36	5	24
37	5	
38	5	17
39	5	
40	5	23
41	5	
42	5	29
43	5	34
44	5	
44/30¢	20	
45	5	
45/30¢	20	
46	5	26
46/30¢	20	
47	4	23
47/30¢	20	
48	4	23
48/30¢	20	
49	4	24
50	4	27
51	4	32
52	4	20
53	15 ▽	54
➥X-Men app.		
54	4	30
55	4	25
56	4	16
57	4	24
58	4 ▽	20
58/35¢	15	
59	4	24
59/35¢	15	
60	4	19
60/35¢	15	
61	4	21
61/35¢	15	
62	4	
62/35¢	15	
63	4	45
64	4	
65	4 ▽	23
66	7 ▽	22
➥Captain Britain app.		
67	4	16
68	4	
69	4	22
70-76	4	
77	4	23
78	4	
79	4	18
80-88	4	
89	4	12
90-93	4	
94	4	15
95-99	3	
100	6 ▽	18
101	3	
102	3	10
103-116	3	
117	3	19
118-121	3	
122	3	20
123-125	3	
126	3	17
127-136	3	
137	4	
138-140	3	
141	3	15
142-143	3	
144	4	
145-147	3	
148	3	10
149	3	
150	3	15
Ann 1	30	120
Ann 2	6	
Ann 3	4	
Ann 4	3	20
Ann 5-6	3	
Ann 7	2	
Marvel Triple Action		
MARVEL, 1972		
1	20	68
2-5	12	
6-22	8	
23	8	27
24-29	8	
29/30¢	20	
30	5	
30/30¢	20	
31-36	5	
36/35¢	15	
37	5	
37/35¢	15	
38-47	5	
Marvel Two-In-One		
MARVEL, 1974		
1	55 ▽	181
2	15	43
3	10	40
4	7	
5	8	50
6	8	29
7	5	21
8	5	29
9	5	26
10	5	
11	3	
12	3	25
13-15	3	
15/30¢	30	
16	3	36
16/30¢	30	
17	3	
17/30¢	30	
18	3	29
18/30¢	30	118
19-23	3	
24	3	16
25	3	23
26	2	6
27-28	2	
28/35¢	20	
29	2	28
29/35¢	20	
30	2	16
30/35¢	20	
31	2	
31/35¢	20	
32-40	2	
41	2	15
42	2	
43	2	18
44-47	2	
48	2	10
49-50	2	
51	3	17
52	2	18
53	2	
54	4	
55-79	2	
80	2	23
81-99	2	
100	3	
Ann 1	4 △	32
Ann 2	15 △	50
➥Warlock dies		
Ann 3-4	2	
Ann 5	3	
Ann 6	2	
Ann 7	2	22
Master of Kung Fu		
MARVEL, 1974		
17	15	55
18	7	
19	6	30
20	6	44
21	5	26
22	5	44
23	5	
24	5	22
25	5	18
26-29	5	
30	5	21
31	5	22
32	4	22
33	4	
34	4	22
35-39	4	
39/30¢	20	
40	3	23
40/30¢	20	
41	3	
41/30¢	20	
42	3	
42/30¢	20	
43	3	31
43/30¢	20	
44-45	3	
46	3	21
47-53	3	
53/35¢	15	
54	3	
54/35¢	15	
55	3	
55/35¢	15	
56	3	
56/35¢	15	
57	3	
57/35¢	15	
58-60	3	
61	3	16
62-94	3	
95	3	13
96-99	3	
100	4	
101-124	2	
125	3	
Ann 1	20 ▽	80
Masters of the Universe		
MARVEL, 1986		
1	4	15
2-13	3	
Men in Black		
AIRCEL, 1990		
1	15	
2	10	
3	8	
Men of War		
DC, 1977		
1	15	43
2-12	6	
13-26	4	

△ #85

MARVEL AGE

The holidays came early

Marvel Age had an annual "Holiday Issue" almost every year of its run, usually in the April cover-dated issue. However, in 1989, due to adding a couple of biweekly issues to the schedule that year, the "Holiday Issue" was in the February 1990 cover-dated issue, #85.

image © 1990 Marvel

	Holiday issue	Moon Knight	Dr. Strange	"Atlantis Attacks"	Nick Fury	Quasar	Nick Fury, Wolverine	Fantastic Four	"Acts of Vengeance"	*Squadron Supreme*
	73	74	75	76	77	78	79	80	81	82
NM	APR 89	MAY 89	JUN 89	JUL 89	AUG 89	SEP 89	OCT 89	NOV 89	NOV 89	DEC 89
Price	$1	$1	$1	$1	$1	$1	$1	$1	$1	$1

THE BOTTOM LINE

Dale Evans #7 ★★★

"The Belles of Buffalo Wallow!" • 10 pp.

Dale finds the "beauty contest" she has agreed to judge is a real drag!

"Pretty as a picture" takes on new meaning, when Dale finds an unusual way to trap a jewel bandit — she steps out of the picture frame.

"City of Dreadful Dust!" • 8 pp.

"Case of the Teetering Tower!" (Sierra Smith) • 8 pp.

"Canyon of Disaster!" • 10 pp.

"Dale Evans' Roundup" • 2 text pp.

DC
Oct 1949
Writers: Uncredited
Pencils: Alex Toth
Inks: Toth
Cover photo: Dale Evans

Best CGC copy: 9.2 — Then 10¢ NOW $250

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Metal Men		
DC, 1963		
1	500	
2	225	
3-5	150	
6-10	80	
11-20	55	
21-26	45	
27	80	
28-30	42	
31-41	24	
42	12	33
43-44	12	
45-50	6	
51	6	23
52-56	6	
Metamorpho		
DC, 1965		
1	75	
2	45	
3	40	
4-9	30	
10-12	25	
13	25	135
14-17	25	
Mickey Mouse		
DELL, 1953		
28-30	40	
31-35	30	
36-40	25	
41-50	20	
51-60	16	
61-70	15	
71	14	103
72-80	14	
81-100	12	
101-120	11	
121-140	10	
141-147	8	
148	8	29
149-160	8	
161-180	7	
181-200	6	
201-203	5	
204	8	
205-206	5	
207	20	
208	50	
209	20	
210-214	7	
215-218	10	
219	12	
220	4	
221-240	3	
241-256	2	
Mickey Mouse and Friends		
GEMSTONE, 2003		
257-281	3	
Micronauts		
MARVEL, 1979		
1 △	4	16
2-5	3	
6-58	2	
59	3	
Ann 1	4	
Ann 2	3	
Special 1-5	2	
Micronauts		
MARVEL, 1984		
1	3	
2-20	2	
Micronauts		
IMAGE, 2002		
1 △	3	16
2-11	3	
Midnight Tales		
CHARLTON, 1972		
1	18	
2	10	
3-5	8	
6-17	6	
18	8	
Mighty Comics		
ARCHIE, 1966		
40-41	15	
42	15	59
43-50	15	
Mighty Heroes		
DELL, 1967		
1	125	
2	60	
3	60	194
4	60	
Mighty Marvel Western		
MARVEL, 1968		
1	45	
2	30	
3-5	25	
6-10	20	
11	20	30
12-13	20	
14	20	26
15	20	38
16-21	15	
22-45	10	
45/30¢	20	
46	10	
Mighty Samson		
GOLD KEY, 1964		
1	75	
2-4	45	
5-10	30	
11-20	20	
21-30	15	
31	15	23
32	10	
Military Comics		
COMIC MAGAZINES, 1941		
1	9000	
2	2700	
3	2150	
4	1600	
5	1375	
6-7	1110	
8-10	1000	
11-12	875	
13	760	
14	760	1570
15	760	
16-20	650	
21-22	560	
23-43	465	
Miracleman		
ECLIPSE, 1985		
1	10	22
2	8	18
3	8	15
4	8	20
4/Gold	15	
5	8	
5/Platinum	15	
6-7	8	
8	8	16
8/Gold	15	
9	10	
10	10	17
11	14	
12	14	18
13	18	22
14 ▽	24	20
15 △	35	93
16	16	17
17	25	
17/Gold	40	
18	20	
19-22	15	
23	16	
24	25	38
3D 1	10	
3D 1/Gold	18	
Mister Miracle		
DC, 1971		
1	50	145
2	25	83
3	20	71
4	25	85
5	30	85
6	22	64
7 △	20	58
8	20	57
9	15	52
10	15	
11	15	54
12	15	40
13	15	
14	15	56
15-16	12	
17 ▽	10	36
18-25	8	
Special 1	4	
Mod Squad		
DELL, 1969		
1	20	
2	12	
3	12	68
4	12	
5	12	71
6	9	
7	9	71
8	9	
Mod Wheels		
GOLD KEY, 1971		
1	30	
2	20	24
3-9	20	
10-16	15	
17-18	10	
19	10	28
Monsters on the Prowl		
MARVEL, 1971		
9	25	73
10	15	48
11-15	15	
16	18	38
17-30	12	
Monsters Unleashed		
MARVEL, 1973		
1	40	135
2	18	
3-5	15	
6	10	
7	10	44
8	10	
9-11	7	
Ann 1	12	37
Moon Girl		
E.C., 1947		
1	765	
2	400	
3	325	
4	300	
5	665	
6-8	325	
9	450	
10-11	365	
12	460	
Moon Knight		
MARVEL, 1980		
1	10	26
2	7	
3-4	5	
5-20	3	
21-24	2	
25	3	
26-34	2	
35	3	
36-38	2	
More		
IMAGE, 2005		
1-4	3	
More Fun Comics		
DC, 1936 ➥Was New Fun Comics		
7-8	5600	
9	6500	
10	3250	
11	2850	
12-13	2450	
14	12500	
➥1st Dr. Occult		
15-16	5000	
17	4500	
18-20	2150	
21-25	1950	
26-29	1775	
30-40	1625	
41-45	1325	
46-50	1200	
51	5000	
➥Spectre cameo		
52	54000	
➥1st Spectre story		
53	35000	
54	9700	
55	12400	
➥1st Dr. Fate		
56	4400	
57-59	3100	
59/15¢	4500	
60	3100	
61-64	2500	
65-66	2660	
67	6850	
68-70	2100	
71	5750	
72	1725	
73	12200	
➥1st Aquaman, G.A.		
74	2450	
75-80	1725	
81-88	1150	
89	1325	
90-99	940	
100	1060	
101	7850	
➥1st Superboy		
102	1375	
103	1025	
104-105	760	
106-107	650	
108-109	165	
110	165	475
111-120	140	
121-124	115	
125	575	
➥Superman cover		
126	115	
127	225	

Original Art

To Bill — 10-12-75 — With Regards — Joe Kubert

Signatures and provenance

Before comic-book companies began returning art, some of it was stolen. This is a major problem for collectors of older comic-book art. Even more complicated is the fact that some art was given to fans by the companies under work for hire arrangements — and some of the art was "stolen" by the artists themselves, who later sold it.

As such, a lot of pieces — especially Silver Age art — has poor provenance. Provenance is a legal term in fine art. Full provenance basically means the art can be traced through various owners to the artist. It means the artist originally sold or otherwise released it, and the ownership rights to the art have been properly transferred ever since. When there isn't good provenance, disputes can occur — especially when a possible theft was involved.

A number of collectors or dealers have found themselves in uncomfortable situations, when an older artist has come up to them at shows and told them a piece was stolen years ago from them. In many of these cases that I know of, what saved the collector or dealer was often an inscription by the artist and signature in the margin. The inscription and signature in these cases were interpreted as the artist seeing (or even selling) the piece in the past and, thus, acknowledging it as not stolen.

— George Hagenauer

	Critical Mass	Namor	Holiday issue	Six new titles	Ghost Rider	Guardians of the Galaxy	New Warriors	Spider-Man	Thanos	"Armor Wars II"	Avengers	X-Men	Captain America	Holiday issue
	83	84	85	86	87	88	89	90	91	92	93	94	95	96
	DEC 89	JAN 90	FEB 90	MAR 90	APR 90	MAY 90	JUN 90	JUL 90	AUG 90	SEP 90	OCT 90	NOV 90	DEC 90	JAN 91
NM Price	$1	$1	$1	$1	$1	$1	$1	$1	$1	$1	$1	$1	$1	$1

PRICE GUIDE KEY: CGC INDICATORS

▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
▲ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

Robin #142

Does Robin have what it takes to be an officer?

In "Officer Candidate," Robin joins Captain Johnny Cloud, Lieutenant Ilsa Van Hammer, Sergeant Tommy Tinker, and The Veteran on a mission to a "kill box" in a designated mystery zone.

How do you "kill" demon eggs? Agincourt (The Veteran) seems to have all the answers, but will he share them with Robin before the demons come calling for their blood?

DC
WRITER:
BILL WILLINGHAM
ARTISTS:
SCOTT MCDANIEL, ANDY OWENS
COLOR • 32 PGS.
$2.50

Willingham writes a good story that plays on the individual strengths of the cast. Robin, with his training at the hands of Batman, and the experience of the others balances the attack strategy. This story could easily have been Sgt. Rock and Easy Co with a little juggling.

Scott McDaniel and Andy Owens show a flare for a battle-driven plot line, but, every now and then, their style does not quite portray the chaos of the moment.

Robin fans will love this one. With this kind of battlefield experience, Blüdhaven will seem like kindergarten!

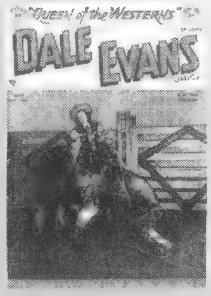
★★½ — **Tim Lasiuta**

www.dccomics.com

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Ms. Marvel		
MARVEL, 1977		
1	8 ▽	30
2	3	20
3-4	3	
5	3	25
6	3	20
6/35¢	15	
7	3	24
7/35¢	15	
8	3	
8/35¢	15	
9	3	
➥1st Mystique		
9/35¢	15	
10	3	
10/35¢	15	
11-15	2	
16	15	46
➥Mystique cameo		
17	8	37
18	40 ▽	165
➥1st Mystique		
19	3	27
20-23	2	
Ms. Mystic		
PACIFIC, 1982		
1	4	14
2	3	
Munsters		
GOLD KEY, 1965		
1	120	
2	75	
3-5	48	
6-8	34	
9	34	137
10	34	171
11-16	30	
My Greatest Adventure		
DC, 1955		
1	1250	
2	600	
3-4	425	
5-10	325	
11-14	200	
15-17	250	
18	300	
19	200	
20-21	225	
22-27	175	
28	200	
29-30	150	
31-40	125	
41-61	100	
62-75	75	
76	75	162
77-79	75	
80	425	
➥1st Doom Patrol		
81-83	150	
84	150	226
85	150	
Mystery in Space		
DC, 1951		
1	3000	
2	1250	
3	900	
4-5	700	
6-7	600	
8	600	1099
9-10	600	
11-15	400	
16-25	320	
26-40	235	
41-52	195	
53	1500	
➥Adam Strange starts		
54	425	
55	250	
56-60	175	
61-71	125	
72-74	100	
75	225	905
➥JLA app.		
76-78	100	
79	100	438
80	100	271
81	75	
82	75	456
83-86	75	
87	175	880
➥Hawkman app.		
88	90	
➥Hawkman app.		
89	90 △	269
➥Hawkman app.		
90	90	
➥Hawkman app.		
91-93	50	
94-103	40	
104	30	139
105-110	30	
111-117	5	
Mystique		
MARVEL, 2003		
1	3	11
1/DF	15	
2-24	3	
Nam		
MARVEL, 1986		
1	2	13
2-25	1	
26-84	2	
Namora		
TIMELY, 1948		
1	2000	
2-3	1200	
Nature Boy		
CHARLTON, 1956		
3	55	
4	50	
5	50	105
Neverwhere		
DC, 2005		
➥Neil Gaiman series		
1-4	3	
New Adventure Comics		
DC, 1937		
12	3400	
13	3200	
14	2800	
15-20	1975	
21-22	1750	
23-31	1475	
New Adventures of Superboy		
DC, 1980		
1	4	18
2-20	2	
21-54	1	
New Avengers		
MARVEL, 2005		
0/Military	10	
➥Promo for U.S. troops		
1	7 ▽	23
1/RRP	70 ▽	51
➥Spider-Man cover		
1/DirCut	5	
1/Quesada	12	
1/Finch	9	
1/2nd	3	
2	2	
2/Hairsine	45	28
3	2	
3/Wolverine	45	35
4	3	
4/Cheung	15	
4/DF	20	
5	2	
5/Granov	15	
6	2	
6/Hitch	15 △	14
7	2	
7/Adams	25	
8	3	
8/Romita	20	
9	3	
9/Trimpe	15	
10-12	3	
New Book of Comics		
DC, 1937		
1	13000	40025
2	6500	
New Comics		
DC, 1935		
1	16000	
2	10000	
3-7	3000	
8-11	2750	
New Funnies		
DELL, 1942		
65	475	
66-70	255	
71-75	175	
76	550	
77-80	145	
81-90	115	
91	75	
92	75	146
93-100	75	
101-110	54	
111-120	42	
121-130	34	
131-150	26	
151-170	18	
171-190	15	
191-220	12	
221-240	10	
241-260	8	
272-288	6	
New Gods		
DC, 1971		
1	35	121
2	18	121
3	12 △	46
4	12	58
5	12	
6	12 △	75
7	12	
8	12	57
9	12	84
10	12	54
11	12	54
12-19	6	
New Mutants		
MARVEL, 1983		
1	6	16
2-24	2	
25-26	3	
27-85	2	
86	3	
➥Cable cameo		
87	6 ▽	25
➥1st Cable story		
88	3	11
89-96	2	
97	2	9
98	5 △	20
99	3	
100	2	12
Ann 1	3	
Ann 2	4	
Ann 3-Ann 5	2	
Ann 6	3	
Ann 7	2	
Special 1	3	
Summer 1	2	
New Teen Titans		
DC, 1980		
1	8 ▲	32
2	10 ▽	61
➥1st Deathstroke		
3	3 ▽	27
4-6	3	
7	3	18
8	3	
9	3	18
10	3	
11-21	2	
22	2	11
23-40	2	
Ann 1	3	8
Ann 2-3	2	
New York World's Fair Comics		
DC, 1939		
1939	25500	
1940	15500	
Next Men		
DARK HORSE, 1992		
➥John Byrne series		
0-20	3	
21	30	102
➥Hellboy appears		
22-30	3	
Nickel Comics		
FAWCETT, 1940		
1	2500	
2	1000	
3	850	
4	625	1165
5-7	600	
8	700	
Nick Fury, Agent of SHIELD		
MARVEL, 1968		
1	75 △	201
2	40 ▽	132
3	40	214
4	40	163
5	40	137
6	30 ▽	106
7	30	119
8	30	99
9-11	25	
12	25	84
13	25	
14	20	
15	50	174
➥1st Bullseye		
16	20	71
17	20	
18	20	87
Nightcrawler		
MARVEL, 1985		
1	2	20
2-4	2	
Night Nurse		
MARVEL, 1972		
1	110	384
2	50	101
3	35	105
4	35	

RETROVIEW
Dale Evans #8

★★★



"Gobblers and Gold Dust!" • 10 pp.
Dale finds herself in the midst of a strange "gold rush" on her ranch — thanks to golden turkeys.

This is one of the wackiest stories in the series, but what looks like a turkey of a tale turns into a meaty plot.

"The East Goes West!" • 8 pp.

"The Case of the Five-Cent Fortune!" (Sierra Smith) • 8 pp.

"Oil Is Where You Find It!" • 10 pp.

"Dale Evans' Roundup" • 2 text pp.

DC
Dec 1949
Writers: Unleashed
Pencils: Alex Toth
Inks: Toth
Cover photo: Dale Evans

© DC

Next CGC copy: **9.6** **Then 10c NOW $250**

△ #104

MARVEL AGE

More Marvel mutants

With the impending arrival of *X-Men* (2nd series) #1 in 1991, *Marvel Age* devoted #104 to a preview of the upcoming title, complete with a cover by series artist Jim Lee. The issue also contained Stan Lee and Steve Ditko's first mutant story from *Amazing Adult Fantasy* #14.

Image © 1991 Marvel

	Dark-hawk	Toxic Avenger	Black Panther	100th issue	Summer fun	X-Force	Wonder Man	*X-Men*	Marvel Zombies	Daredevil
	97	98	99	100	101	102	103	104	105	106
NM Price	FEB 91 $1	MAR 91 $1	APR 91 $1	MAY 91 $1	JUN 91 $1	JUL 91 $1	AUG 91 $1	SEP 91 $1	OCT 91 $1	NOV 91 $1

Dale Evans #9

★★1/2

"The Ship of the Desert!" • 10 pp.

A camel helps Dale get over the hump when she's threatened by two gold-hungry thieves.

The plots are consistently more entertaining than the art, and the covers have become repetitive.

"On the Merry-Go-Round!" • 8 pp.

"The Case of the Haunted Horse!" (Sierra Smith) • 8 pp.

"The Money Tree!" • 10 pp.

"Dale Evans' Roundup" • 2 text pp.

DC
Feb 1950
Writers: Uncredited
Pencils: Alex Toth
Inks: Toth
Cover photo: Dale Evans

Mint copy: 9.4 Then 10¢ NOW $250

Night Rider
MARVEL, 1974

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	25	85
2-6	10	

Nightwing
DC, 1996

½	4	
½/Platinum	7	
1	11	22
2	6	
3	4	8
4-5	4	
6-15	3	
16-49	2	
50	4	
51-98	2	
99	3	
100	4	
101-106 ➥Year 1	6	
107-108	2	
109-114	3	
1000000	2	
Ann 1	5	
GS 1	6	

Noman
TOWER, 1966

1	40	135
2	28	

Not Brand Echh
MARVEL, 1967

1	45	144
2	18	
3	15	111
4-5	15	
6	10	
7	10	35
8	10	40
9 ➥Giant issues start	25	
10	25	84
11	25	
12	25	85
13	25	

Nova
MARVEL, 1976

1	8 ▲	32
2	4 △	26
3-10	3	
10/35¢	15	
11	3	
11/35¢	15	
12	3	
12/35¢	15	
13	3	
13/35¢	15	
14	3	
14/35¢	15	
15	3	13
16-19	3	
20	3	24
21-22	3	
23	3	18
24-25	3	

NYX
MARVEL, 2003

1	9	13
1/Variant	8	
2	7	
2/Variant	5	
3 ➥Wolvie's clone	45 ▲	48
4	9	17
5	4	
6-7	3	

Occult Files of Dr. Spektor
GOLD KEY, 1973

1	32	39
2-5	14	
6-10	8	
11-13	5	
14 ➥Solar app.	9	
15-17	5	
18 ➥Solar app.	7	
19-20	5	
21	3	
22	3	9
23 ➥Solar app.	7 △	13
24	3	
25 ➥Whitman only	10	

OMAC
DC, 1974

1	40	42
2	15	
3	12	
4	10	33
5-6	7	
7	7	20
8	7	

OMAC Project
DC, 2005

1	22	25
1/2nd	7	
1/3rd	3	
2	6	
2/2nd	3	
3	4	
4-6	3	

Omega Men
DC, 1983

1	4	
2	3	
3	2	13
4-10	2	
11-19	1	
20	2	
21-38	1	
Ann 1-2	2	

Our Army at War
DC, 1952

1	1500	27
2	750	
3-4	600	
5-7	500	
8-11	400	
12	325	
13	400	
14	325	
15-19	300	
20	275	
21-31	200	
32-40	175	
41-50	125	
51-70	100	
71-80	75	
81 ➥1st Sgt. Rock	2500	
82	650	
83 ➥1st Kubert Rock	1800	
84	300	
85	350	
86-87	300	
88	325	
89-90	300	
91 ➥1st all-Rock issue	700	
92-100	175	
101-112	125	
113-118	150	
119	125	
120-121	80	
122-125	75	
126	100	
127	75	
128 ➥Sgt. Rock Origin	275	
129-133	75	
134-137	60	
138	50	
139	50	52
140-142	50	
143	50	265
144-150	50	
151 ➥1st Enemy Ace	350	
152	50	
153 ➥2nd Enemy Ace	140	472
154	40	
155 ➥3rd Enemy Ace	75	
156-157	40	
158 ➥1st Iron Major	60	262
159-163	40	
164 ➥Giant-sized	80	
165-167	40	
168 ➥1st Unknown Soldier	90	
169-176	30	
177	50	
178-181	30	
182-183	40	
184-185	30	
186	40	
187-189	30	
190	40	238
191-198	25	
199-202	20	
203 ➥Giant	35	
204-215	20	
216 ➥Giant-sized	55	196
217-228	15	
229 ➥Giant-sized	35	127
230-234	15	
235-239	25	
240	25	69
241	15	
242 ➥100-page issue	20	
243-245	15	
246	15	51
247-253	15	
254	18	49
255	15	
256	18 △	69
257	15	39
258	10	
259	10	34
260-263	10	
264	10	29
265	10	26
266	10	
267	10	28
268	10	
269	10	151
270-271	10	
272	15	
273-301	10	

Our Fighting Forces
DC, 1954

1	725	
2	340	277
3	310	
4-5	250	
6-9	190	
10	205	
11-15	135	
16-20	115	
21-30	90	
31-40	75	
41	90	
42-44	70	
45 ➥1st Gunner & Sarge	235	

Original Art

Signatures and authenticity

Signatures or autographs in the margins of comics art often can play a key role in establishing a piece's authenticity. Unlike fine art, published comics art has two tests for authenticity:

The first test is simple: Is the page that was published? By taking my 1940s *Green Hornet* page and comparing it to the comic book, I can easily determine that it is a *Green Hornet* page from 1945.

The second stage of authenticity, identifying the artist who drew the page, can be a lot harder.

The story, like many Golden Age stories, is unsigned. The art looks like **Jerry Robinson** and **George Roussos** — but proving that can be hard and can result in differences of opinion. However, that problem was solved, once Robinson signed the piece. In doing so, he verified it as his work.

With newer art, which is usually credited, signatures are not often as critical in identifying the artist. It is still nice to get the artist's signature whenever possible on any page you obtain.

Sadly, much of the Golden and Silver Age work will continue to go uncredited, since many of the artists who drew it are no longer with us.

— George Hagenauer

PRICE GUIDE KEY:
CGC INDICATORS

▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
▲ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

Robots

One's feelings towards this book depends very much upon one's expectations. It was solicited in Previews, so one might find it in comics shops. It's adorned with robot toys and subtitled "From Science Fiction to Technological Revolution," so one might expect it to focus heavily on the fantasy aspects of robots. However, since it is shrink-wrapped, it's difficult to confirm that notion.

HARRY N. ABRAMS, INC.
WRITER:
DANIEL ICHBIAH
B/W • 144 Pgs.
$37.50

There is plenty about fictional robots, from Frankenstein and R.U.R. to Blade Runner and Robocop. (An appendix has a recommended filmography.) There's also plenty about robot toys and other household robots.

But there's also plenty of serious robot history and fact. The role of robots in industry, exploration, security, and medicine are covered in great detail.

Since the book has considerable heft, one's interest really depends on how enamored one is of robot fact, as opposed to fantasy. Many will be surprised to learn that the real deal on robots is almost as fascinating as the fiction (although somewhat less violent). The book is easy on the eyes, with lots of color photos throughout.

★★★ — Jack Abramowitz

www.abramsbooks.com
ISBN: 0-8109-5906-2

△ #121

MARVEL AGE

You eediot!

While most issues of *Marvel Age* concentrated on properties owned by Marvel or published under its Epic imprint, at least one issue featured a licensed property on its cover, with #121 focusing on the *Ren & Stimpy* series, based on the animated cartoon.

image © 1993 Nickelodeon

THE BOTTOM LINE

	Ren & Stimpy	X-Men at 30	Thunderstrike	*Infinity Crusade*	Marvel 2099	Marvel videogames	Daredevil	Wolverine, Sabretooth	X-Men/ Avengers	*Marvels*
	121	122	123	124	125	126	127	128	129	130
	FEB 93	MAR 93	APR 93	MAY 93	JUN 93	JUL 93	AUG 93	SEP 93	OCT 93	NOV 93
NM Price	$1	$1	$1	$1	$1	$1	$1	$1	$1	$1

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Our Fighting Forces		
CONTINUED		
46	95	
47	80	
48-50	60	
51-60	35	
61-64	28	
65-70	18	
71-80	15	
81-90	10	
91-99	7	
100-120	6	
121-137	5	
138	5	23
139-150	5	
151-152	4	
153	4	16
154-160	4	
161	4	25
162-172	4	
173	4	15
174	4	
175	4	16
176-181	4	
Outer Limits		
DELL, 1964		
1	125	410
2-5	65	
6-10	50	
11-18	35	
Panic		
E.C., 1954		
1	210	
2	125	
3-8	80	
9	80	925
10-11	80	
12	160	
Partridge Family		
CHARLTON, 1971		
1	30	
2	16	
3-4	14	
5	20	
➥Giant-sized		
6-14	12	
15-21	10	
Peanuts		
DELL, 1954		
1	125	
4	75	
5-9	55	
10	55	206
11-12	55	
13	55	235
Peanuts		
GOLD KEY, 1963		
1	125	
2-4	75	
Peter Parker: Spider-Man		
MARVEL, 1998		
1	5	
1/Sunburst	6	24
1/DF	14	54
2/All	2	
3-21	4	
25/Variant	6	
22-28	4	
29	4	14
30-43	3	
44	3	14
45-57	3	
Ann '98-'99	4	
Peter the Little Pest		
MARVEL, 1969		
1	75	
2-3	50	
4	50	171
Petticoat Junction		
DELL, 1964		
1	40	
2	30	70
3	30	
4	25	
5	30	
Phantom Stranger		
DC, 1969		
1	125	
2-3	60	
4	70	
5-7	50	
8-13	40	
14	35	118
15	35	105
16	35	90
17	35	74
18	25	60
19	25	
20	25	67
21	25	
22-32	15	
33	15	55
34	15	
35	15	46
36-40	15	
41	15	51
Phoenix		
ATLAS-SEABOARD, 1975		
1	7	17
2	5	16
3-4	3	
Pitt		
IMAGE, 1993		
½	2	
1	3	13
1/Gold	4	
2-13	2	
14-20	3	
Planetary		
DC, 1999		
1	8	
2-5	3	
6	3	6
7-23	3	
Planet Comics		
FICTION HOUSE, 1940		
1	12500	
2	5000	
3	3250	
4-7	2500	
8-12	2000	
13-14	1500	
15	2700	
➥Scarce		
16-18	1350	
19-24	1225	
25-30	1000	
31-35	850	
36	850	1504
37-40	850	
41-50	600	
51-53	500	
54	500	1151
55-58	500	
59	500	1646
60	500	
61-70	400	
71-73	300	
Planet of the Apes		
MARVEL, 1974		
1	20 ▽	61
2	10	31
3	9 ▽	26
4	8	16
5	8	
6	6	37
7-9	5	
10	5	39
11-24	5	
25	5	35
26	5	
27	5	31
28-29	5	
Ann 1	4	
Planet of Vampires		
ATLAS-SEABOARD, 1975		
1	12	
2	8	27
3	8	29
Plastic Man		
COMIC MAGAZINES, 1943		
1	3200	
2	1300	
3	800	
4	700	
5	565	
6-10	450	
11-20	375	
21-30	310	
31-40	240	
41-50	200	
51-64	165	
Plastic Man		
DC, 1966		
1	150	526
2	50	153
3	30	94
4	20	72
5	20	102
6	15	
7	15	167
8	15	181
9	15	
10	15	147
11	8 △	19
12-20	8	
Plop!		
DC, 1973		
1	18	44
2	8	31
3	8	
4	7	24
5	7	28
6	6	17
7-9	6	
10	6	23
11-17	5	
18	5	26
19-23	5	
24	8	
Popeye		
DELL, 1948		
1	250	
2	150	
3-5	125	
6-10	100	
11-20	75	
21-30	60	
31-50	50	
51-69	40	
70-80	30	
81-92	25	
93-100	20	
101-120	15	
121-138	10	
139-149	7	
150-155	5	
156-157	10	
158	35	
159	30	
162-167	10	
168-171	18	
Special 1	2	
Power Man & Iron Fist		
MARVEL, 1974		
17	8	68
18	5	35
19	5	
20	5	31
21-24	4	
25	4	18
26-30	4	
30/30¢	20	
31	4	
31/30¢	20	
32	3	
32/30¢	20	
33	3	
33/30¢	20	
34	3	
34/30¢	20	
35-43	3	
44	3	10
44/35¢	15	
45	3	9
45/35¢	15	
46	3	
46/35¢	15	
47	3	
47/35¢	15	
48	10	36
49-50	6	
51-52	3	
53-55	4	
56	3	
57	12	34
58-65	3	
66	20	39
➥2nd Sabretooth		
67-77	2	
78	5	26
79-83	2	
84	6	22
➥Sabretooth app.		
85-125	2	
Ann 1	4	40
Power Pack		
MARVEL, 1984		
1-2	2	
3-9	1	
10	2	
11-18	1	
19	2	
20-26	1	
27	4	18
28-43	1	
44-62	2	
Holiday 1	3	
Powers		
IMAGE, 2000		
1	7	16
2	6	
3	5	
4-10	4	
11-37	3	
Ann 1	4	

RETROVIEW

Dale Evans #10

★★★

DC
Apr 1950
Writers: Uncredited
Pencils: Alex Toth
Inks: Toth
Cover photo: Dale Evans

"Dale Evans ... Mining Engineer!" • 12 pp.

Dale finds an unexpected way to use the power of water to wash away gold thieves.

This entertaining human-interest tale is educational as well as exciting, as Dale learns a mining engineer isn't a coward, after all.

"The Senator Goes West!" • 8 pp.

"The Case of Oily Worm!" (Sierra Smith) • 8 pp.

"The Prince of Bangistan!" • 10 pp.

"Dale Evans' Roundup" • 2 text pp.

© DC

Near CGC copy: 9.6 — Then 10¢ NOW $250

Dale Evans #11 ★★★½

"Talent Scout for Danger!" • 8 pp.
Reel life mixes with real life and crime on Dale's ranch before she solves the mystery.

In one of the best stories of the series, a silent-movie cowboy hero shows he's more than a sheep rancher.

"Bullets and Balloons!" • 10 pp.

"The Case of the Furious Fiddler!" (Sierra Smith) • 8 pp.

"The Snow Broncos of Pride Mountain!" • 10 pp.

"Dale Evans' Roundup" • 2 text pp.

DC
Jun 1950
Writers: Uncredited
Pencils: Alex Toth
Inks: Toth
Cover photo: Dale Evans

Post CGC copy: **9.0** **Then 10c NOW $135**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Preacher		
DC, 1995		
1	13	28
2	6	
3-5	5	
6-10	4	
11-49	3	
50-66	4	
Dead/Alive:	1	20
Cassidy:	1	6
1 Man's War:	1	5
Saint:	1-4	3
Saddle:	1	5
Good Old:	1	5
You-Know:	1	5
Prez		
DC, 1973		
1	12	38
2	6	
3-4	5	
Primer		
COMICO, 1982		
1	5	
2 ➥1st Grendel	55 △	86
3-4	4	
5 ➥1st Sam Kieth art	50	
6	5	
Pulse		
MARVEL, 2004		
1	5	
2-4	3	
5	2	
6-9	3	
10 ➥House of M	6	
10/2nd	4	
11-12	3	
Punisher		
MARVEL, 1986		
1	13 △	42
2	7	17
3	7	22
4	6	18
5	6	22
Quantum Leap		
INNOVATION, 1991		
1	5	
2-5	4	
6-13	3	
Ann 1	4	
Special 1	5	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Queen & Country		
ONI, 2001		
1	9	
1/FCBD	1	
2	7	
3	6	
4-15	5	
16-20	4	
21-28	3	
Ragman		
DC, 1976		
1	5 △	27
2-5	3	
Rai		
VALIANT, 1992		
0	4	7
1	8	18
1/Companion	1	
2	6	17
3	16	30
4	15	28
5	6	
6	3	
7	3	4
8 ➥adds Future Force	3	7
25-28	1	
29-31	2	
32	3	
33	5	
Rai and the Future Force		
VALIANT, 1993		
9 ➥was Rai	1	
9/Gold	18	
9/VVSS	10	
10-20	1	
21	2	
21/VVSS	60	
22-24 ➥becomes *Rai* again	1	
Raiders of the Lost Ark		
MARVEL, 1981		
1	2 ▽	12
2-3	2	
Rampaging Hulk		
MARVEL, 1977		
1	35	130
2	14	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
3	5	18
4-5	5	
6-9	4	
Rangers Comics		
FICTION HOUSE, 1941		
1	2750	
2	850	
3	650	
4-5	500	
6-12	425	
13-19	350	
20-24	300	
25-29	250	
30-36	175	
37	175	363
38-39	175	
40-56	120	
57	120	209
58-59	120	
60-69	90	
Rann-Thanagar War		
DC, 2005		
1	8	
1/2nd	5	
2	4	
3-6	3	
Rawhide Kid		
MARVEL, 1955		
1	800	
2	350	
3-5	185	
6-10	140	
11-14	110	
15	110	214
16	110	
17 ➥Origin, Kirby art	400	
18-21	95	
22	90	
23 ➥Origin retold, Kirby	200	
24-30	90	
31-44	75	
45	90	
46	60	
47-55	35	
56	35	59
57	35	
58	35	66
59-60	35	
61	25	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
62	25	73
63-70	25	
71-85	18	
86	18	50
87-92	15	
93-97	12	
98	12	53
99	12	
100	18	
101-113	12	
114-120	10	
121-133	7	
133/30¢	20	
134	7	
134/30¢	20	
135-140	7	
140/35¢	15	
141-151	6	
Special 1	12	
Realm		
ARROW, 1986		
1	5	20
2-3	2	
4	4	
5-15	2	
16-21	3	
Red Seal Comics		
HARRY A. CHESLER, 1945		
14	475	
15	315	
16	315	975
17-19	285	
20-22	250	
Red Sonja		
MARVEL, 1976		
1	8	32
2	3	26
3	3	29
4	3	
4/35¢	20	
5	3	
5/35¢	20	
6	3	
7-15	2	
Red Sonja		
DYNAMITE COMICS, 2005		
0/Black	3	
0/White	3	
0/Ross	30	
0/Sketch	150	
0/Foil	10	
0/Authentix	20	
0/DF	25	
1	20	
1/Rivera	25	
1/Adams	35	
1/Linsner	125	
1/Ross	40	
1/Rubi	20	
1/DF	35	
Red Wolf		
MARVEL, 1972		
1	35 ▽	110
2	18	
3	15	
4	15	45
5	15	
6-7	10	
8	10	46
9	10	
Richie Rich		
HARVEY, 1960		
1	3250	
2	950	
3	500	
4-5	375	
6-9	250	
10	175	
11-15	125	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
16-20	90	
21-30	65	
31-40	45	
41-47	35	
48	35	120
49	35	152
50-60	25	
61-65	20	
66	20	64
67-70	20	
71-83	15	
84	15	75
85-88	15	
89-102	10	
103-126	7	
127-159	5	
160-200	3	
201-254	2	
Rima, the Jungle Girl		
DC, 1974		
1	13 ▽	40
2-3	7	
4	7	28
5-6	7	
7	7	21
Rip Hunter ... Time Master		
DC, 1961		
1	350	
2	140	
3	115	
4-5	95	
6-7	85	
8-15	70	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
16-20	58	
21-25	48	
26-29	40	
Robin		
DC, 1993		
0	2	
1	4	15
1/Variant	4	
2-14	2	
14/Variant	3	
15-49	2	
50	3	
51-74	2	
75	3	
76-99	2	
100	4	
101-125	2	
126	5	
127 ➥New Robin	4	
128	3	
129-139	2	
140-143	3	
1000000	4	
Ann 3	3	
Ann 4	4	
Ann 5	3	
Ann 6	4	
GS 1	6	
Rom		
MARVEL, 1979		
1	8	25
2-10	2	
11-16	1	
17-18	2	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
19-23	1	
24-25	2	
26-53	1	
54	3	
55	1	
56	3	
57-74	1	
75	2	
Ann 1-4	1	
Ronin		
DC, 1983		
1	4	13
2-5	3	
6	5	17
Roy Rogers Comics		
DELL, 1948		
1	600	
2	275	
3-5	200	
6-10	140	
11-20	105	
21-30	90	
31-40	75	
41-50	55	
51-60	45	
61-80	35	
81-100	30	
101-126	25	
127	25	143
128-131	25	
132	25	140
133-136	25	
137	25	139
138-145	25	

Original Art

Replacing lost word balloons

Some time ago I did a ***CBG*** column on replacing lost logos and word balloons. (It's been posted at my "Art You Can Read" archives at *www.comicartfans.com*.) An interesting question I did not address is: *Should* you replace them?

While comic art is words and pictures, how important each is varies by the piece of art. For instance, the attraction of *Dilbert* is the words, not the art. I can't imagine owning a *Dilbert* daily without having the word balloons.

On the other hand, a lot of the comic-book art that has had word balloons or logos pasted onto it was drawn without those balloons. Often this means the balloons obscure a lot of nice art. When you are talking action pages or covers drawn all the way to the top margins, the logos and balloons often add little to the page. A lot of **Jack Kirby**'s fight scenes work well without the dialogue. I own a number of nice Warren pages that were drawn in a montage style without panel borders, and these actually look better without the word-balloon overlays. Often with a well-designed page, you can tell what is happening without the words.

So before you get out the archival glue to re-paste those balloons, think about what they add or detract to the art; you might do better leaving them off and filing the balloons in an envelope in back of the art under the mat.

Join the original-art discussion group at *www.cbgxtra.com*.

*— **George Hagenauer** reports on the original art markets for **CBG**. Write him at **yellowkd@merr.com**.*

PRICE GUIDE KEY:
OTHER CGC GRADES

Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4

CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

Scooby-Doo #100

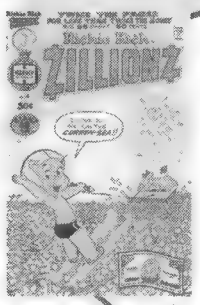
DC "celebrates" Scooby-Doo's 100th issue with "The Trial of the Century," a stinker of a yarn that force-feeds the convoluted plotline with such tired trappings as hologram-generated ghosts and other pseudo-supernatural shenanigans. While it's hard to expect much more from a Mystery Inc. story than a goofy mystery and the unmasking of a bad guy, the tale can be told in a reasonably entertaining fashion. Unfortunately, in this case, that's not the, uh, case.

DC
WRITER:
TERRANCE GRIEP
ARTIST:
JOE STATON
Color • 44 Pgs.
$2.25

While vacationing in Rome, The Scooby Gang must stand trial in a civil suit based on a number of allegations, including wrongful imprisonment, which is odd, considering that they are private detectives and never put anyone in jail. The trial in question provides the framework for nonsense galore, including a seahorse-drawn carriage and a judge who patterns himself after characters found in "spaghetti Westerns." The primary plot point — a modern day magician commemorating the 100th anniversary of a legendary magician's death — has potential, but fails in execution. As usual, *Scooby* vet Joe Staton provides solid art.

★½ — **Brett Weiss**

www.dccomics.com



△ #4

Inflation rears its ugly head

The gas pump wasn't the only place to find inflation in the 1970s: Richie Rich, whose titles included *Millions* and *Billions*, received his first 64-page title in years in *Zillionz*. But *Zillionz* dropped to 48 pages after #4, and 32 after #18! *Zheezh!*

image © 1977 Harvey

"The Richest Poor Kid in the World" — 64 pages

	1	2	3	4	5	6	7
NM Price	OCT 76 $12	JAN 77 $6	APR 77 $6	JUN 77 $6	AUG 77 $4	OCT 77 $3	DEC 77 $3

THE BOTTOM LINE

RETROVIEW
Dale Evans #12 ★★★

"The Horse That Forgot to Remember!" • 10 pp.

Pal outwits a couple of horse thieves who think the horse has "equine amnesia" — with a little help from Dale, of course.

"Bonehead, you're gettin' almost as smart as a horse!" It's lines like that which make this an amusing story of the "dumb criminal" variety.

"The State Fair Fraud!" • 8 pp.

"The Case of the Ailing Elephant!" (Sierra Smith) • 8 pp.

This is the first story after the end of Alex Toth's art job on the character.

"Fancy Footwork!" • 10 pp.

"Dale Evans' Roundup" • 2 text pp.

DC
Aug 1950
Writers: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover photo: Dale Evans

Best CGC copy: **8.0** — Then 10c NOW **$135**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Sad Sack HARVEY, 1949		
1	500	
2	250	
3	125	
4-10	100	
11	70	
12	70	200
13-19	70	
20	50	
21-30	35	
31-40	25	
41-50	15	
51-70	10	
71-90	8	
91-100	5	
101-150	3	
151-287	2	
288-289	3	
290-293	2	
3D 1	125	
Saga of the Swamp Thing DC, 1982		
1	3	
2-19	2	
20 ➥Alan Moore starts	15	27
21	12	21
22	6	13
23-25	6	
26	4	
27	4	11
28	4	17
29-32	4	
33	3	
34	5	
35-36	3	
37 ➥1st Hellblazer	55	59
38	15	
39-40	9	
41-45	4	
Ann 1-3	3	
Samurai: Heaven and Earth DARK HORSE, 2004		
1-4	3	
Sandman DC, 1974		
1	15	48
2	7	23
3-5	4	
6	4	19
Sandman DC, 1989		
1	25	35
2	12	26
3	12	
4	4	
5	4	13
6-7	4	
8 ➥1st Death	15	54
8/Ltd.	35	
9-14	4	
15-19	3	
19/A	3	15
20-21	3	
22	4	13
23-49	3	
50	5	
50/Gold	20	
51-74	3	
75	4	
Special 1	5	
Savage Dragon IMAGE, 1992		
1-3	3	
Savage Dragon IMAGE, 1993		
½	3	
½/Platinum	4	
1-3	3	
4-12	2	
13-13/A	3	
14	2	
15-24	3	
25-25/A	4	
26-49	3	
50	6	
51/A-74	3	
75	6	
76-99	3	
100	9	
101-106	3	
107	4	
108-121	3	
Savage She-Hulk MARVEL, 1980		
1 ▽	8	26
2	5	15
3-5	3	
6-25	2	
Savage Tales MARVEL, 1971		
1	150	528
2	32	100
3 ▽	20	63
4	20	59
5	12	71
6	10	56
7	10	100
8-9	10	
10	10	35
11	10	
12	8	
Ann 1	25	62
Scooby Doo, Where Are You? GOLD KEY, 1970		
1	100	
2-8	50	
9-11	25	
12	25	87
13-18	25	
19	25	89
20-30	15	
Scorpion ATLAS-SEABOARD, 1975		
1 ▽	16	36
2	16	18
3	10	
Scream Comics HUMOR, 1944		
1	100	313
2	55	
3-10	45	
11-18	42	
19	52	
Scribbly DC, 1948		
1	900	
2	550	
3-5	430	
6-10	325	
11-15	265	
Sea Devils DC, 1961		
1	500	
2	300	
3	200	
4-5	125	
6-13	75	
14-20	50	
21-22	35	
23	35	127
24-28	35	
29	35	136
30-35	35	
Secret Agent GOLD KEY, 1966		
1	40	
2	25	
Secret Defenders MARVEL, 1993		
1	3	
2-11	2	
12	3	
13-24	2	
25	3	
Secret Origins DC, 1961		
Ann 1	400	
Secret Origins DC, 1973		
1	18	58
2	8	
3-4	7	
5-7	6	
Secret Origins DC, 1986		
1	5	
2-50	2	
Ann 1	3	
Ann 2-3	2	
GS 1	5	
Special 1	2	
Secret Six DC, 1968		
1	45	165
2	15	
3-5	12	
6	15	59
7	20	
Secret Society of Super-Villains DC, 1976		
1	10	28
2	5	32
3	5	42
4-7	5	
8	5	30
9-15	3	
Secrets of Haunted House DC, 1975		
1	35	125
2-4	12	
5	18	
6-9	10	
10	10	23
11-15	10	
16-20	6	
21-30	3	
31	5	
32-46	3	
Secrets of Sinister House DC, 1972 ➥Was *Sinister House of Secret Love*		
5	40	
6-9	20	
10	25	
11-13	15	
14	15	85
15	15	
16	12	
17	12	75
18	15	
Secret War MARVEL, 2004		
1	10	
1/2nd	5 ▽	11
1/3rd	4	
2	6	
2/2nd	4	
3	5	
4	4	
Sensational Spider-Man MARVEL, 1996		
-1	2	
0	5	
1	2	
1/Collector's	4	15
2-11	2	
11/Collector's	7	
12-24	2	
25-25/A	3	
26-33	2	
Ann 1996	3	
Sensation Comics DC, 1942		
1	27500	
2	5200	
3	2750	
4	1850	
5	1550	
6	1400	
7-10	1140	
11-19	1075	
20	1075	895
21-30	840	
31-34	610	
35-40	560	
41-44	495	
45	495	800
46-50	495	
51-58	455	
59	455	942

The shaded column indicates **AVERAGE ACTUAL ONLINE AUCTION prices paid** for **slabbed CGC 9.4 (NM) copies** of each issue.

Only those comics that have sold in 9.4 (NM) **more than once** are included in our list. For items that have been sold online many times, we only average the **25 most recent** closed auctions.

We've tracked more than 250,000 online auctions for CGC comics since June 2000. If we don't list a market price, there simply isn't one yet.

"A Different Gloria" — "Money Business" — "The Bad Luck Ring" — "The Allmobile" — 48 pages

Dale Evans #13 ★★

"Castle of Golden Dreams!" • 10 pp.

Uncle Six suspects Dale's latest hired hand is a phony — and then proves himself right while saving Dale from a false-gold plot.

Wheelchair-bound Uncle Six's ability to spot a fake wheelchair victim is the clever key to a typically plot-driven tale.

"Carmen Ropes 'Em In!" • 8 pp.

"The Case of the Missing Totem Heads!" (Sierra Smith) • 8 pp.

"The Midnight Maurauders" • 4 pp.

"Monkey Business!" • 10 pp.

"Dale Evans' Roundup" • 2 text pp.

DC
Oct 1950
Writers: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover photo: Dale Evans

Our CGC copy: 8.0 **Then 10¢ NOW $135**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
60	455	
61-67	395	
68	500	
➥1st Huntress		
69	395	696
70	395	
71	380	
72	380	1569
73-80	380	
81	425	
82-83	385	
84	385	1060
85-90	385	
91-93	190	
94	350	
95-99	190	
100-109	450	

Sentry
MARVEL, 2000

1	15	
1/Variant	20	
1/Conv	25	
2	8	
3-5	4	
FF: 1	3	
Hulk: 1	3	
Spider-Man: 1	3	
Void: 1	5	
X-Men: 1	3	

Sentry
MARVEL, 2005

1-2	3	

Serenity
DARK HORSE, 2005
➥Joss Whedon series

1/All	12	
2/All	7	
3/All	5	

Sgt. Fury
MARVEL, 1963

1	1500	
2	400	
3-5	225	
6-10	150	
11	100	
12	100	374
13	500 ▽	1782
➥Cap. America app.		
14	80	290
15	80	
16	75	241
17-18	75	
19	75	197
20-21	50	
22	50	96
23	50	
24	30	
25	50 ▽	78
26	50	110
27	50	
28	40	136
29-31	40	
32-38	25	
39	20	78
40	20 ▽	57
41	15	50
42	15	35
43-46	15	
47	15	39
48	15	
49	15 ▽	52
50	15	48
51	15	
52	15	62
53	15	
54	15	57
55	15	81
56	15	51
57	15	
58	15	38
59	15	69
60	15 ▽	56
61-63	15	
64	12	
65	12	41
66-67	12	
68	12	44
69-75	12	
76	12	54
77	12	
78	12	35
79-85	12	
86	12	53
87-99	12	
100	25	113
101	12	
102	10	
103-106	8	
107	8	60
108-110	8	
111-115	6	
116	6	31
117-121	6	
122-131	5	
132-133	4	
133/30¢	20	
134	4	
134/30¢	20	
135-141	4	
141/35¢	15	
142	4	
142/35¢	15	
143-151	4	
152-167	3	
Ann 1	125	
Ann 2	55	
Ann 3	30	86
Ann 4	22	
Ann 5	10	
Ann 6-7	9	

Sgt. Rock
DC, 1977
➥Was *Our Army at War*

302	25	
303-307	15	
308-312	10	
313-320	8	
321-330	6	
331-341	5	
342-350	4	
351-390	3	
391-422	2	
Ann 1-2	4	
Ann 3-4	3	

Seven Soldiers
DC, 2005

0	5	
0/Faces	3	
Frankie: 1	3	
Guardian: 1-4	3	
Klarion: 1-4	3	
Miracle: 1	3	
Sh. Knight: 1-4	3	
Zatanna: 1-3	3	

Shadow
ARCHIE, 1964

1	30	47
2-6	18	
7	18	35
8	18	

Shadow
DC, 1973

1	12	44
2	8	35
3	8	
4	6	33
5	4	15
6	5	
7-12	4	

March Comics Birthdays

March 1
Chuck Rozanski (1955)
Tom Orzechoswki
William M. Gaines (1922)

Arnold Drake (1924)
Joyce Brabner (1952)
Ralph Ellis Miley (1956)
George Kochell (1957)

March 2
Theodor Seuss Geisel (1904)
Mark Evanier (1952)
Kevin Farrell (1956)

March 3
Max Allan Collins (1948)
Dan Mishkin (1953)

March 4
Randy Stradley (1956)
Bill Fitts (1963)
Glenn Hauman (1969)

March 5
Nathan Massengill

March 6
Allen Milgrom
Will Eisner (1917)
Carl Knappe (1954)
Kieron Dwyer (1967)
Robert Lewis (1971)

March 7
Alan Weiss
Gray Morrow (1934)
Peter Gross (1958)
Cully Hamner (19690

March 8
Joellyn Dorkin (1955)

March 9
Rick Burchett (1952)
Mike Kazaleh (1962)
Mike Wolfer (1963)
Richie Prosch (1966)

March 11
Steve Novak

March 12
Carol Jazwynski
Sy Barry (1928)
R.A. Jones (1953)
Graham Nolan (1962)

March 13
Al Jaffee (1921)

March 14
Helen Hamilton
Stephen R. Bissette
Hank Ketcham (1920)
Tom Batiuk (1947)
Brian Walker (1952)
Mike DeCarlo (1957)
Felipe Echevarria (1959)
Steve Brooks (1966)

March 15
Bob Budiansky
Dave Marchman
Dan Adkins (1937)
John R. Cochran (1943)
Steve Kimball (1962)
Robert S. Elinskas (1972)

March 16
Steve Lafler (1957)
Kate Worley (1958)

Todd McFarlane (1961)

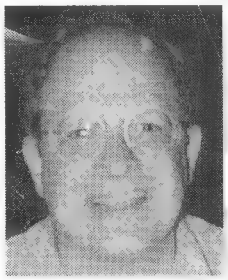
March 17
Flo Steinberg
Veronica Carlin
Rich Powers (1960)

March 18
Bill Cole
Frank McLaughlin (1935)
Kent Marshall Burles (1955)
Bill Reinhold (1955)
Shea Anton Pensa (1968)

March 19
Michael Jantze
Laurie S. Sutton (1953)
Willie Schubert (1952)

March 20
Diana Albers
Steven Philip Jones (1960)
Vince Argondezzi (1960)
David Gross (1968)

March 21
Al Williamson (1931)
Don Markstein (1947)
Pasquale "Pat" Gabriele (1956)



Mark Waid (1962)

March 22
Diane Valentino
John Stanley (1914)
Bernard Krigstein (1919)
Lisa Moore (1967)

March 23
Jim Friel (1946)
Chuck Bordell (1968)

March 25
Neil Grahame
Angel Medina (1964)

March 26
José Luis Garcia-Lopez (1948)
Brian Bolland (1951)
Mark Verheiden (1956)
Robert Kraus (1959)
Mitch O'Connell (1961)
Vinson Watson (1973)

March 27
Steve Calrow
Carl Barks (1901)
Hy Eisman (1927)
Mike Friedrich (1949)
Mike Chen (1955)
John Floyd (1962)

March 28
Wayne Truman (1936)
Adam Philips (1952)
Peter Hsu (1953)

March 29
Jack Elrod (1924)
Mort Drucker (1929)
Val Mayerik (1950)
Elizabeth Hand (1957)
Marc Silvestri (1959)
G. Raymond Eddy (1960)

March 31
Steven T. Seagle (1965)

Sad-Shadow $

	48 pages	"The Big Money Gun"	"Excitement Wanted"	"Not the Fountain of Youth!"	48 pages	"The Rich Train"	"It's Snow Use"	48 pages	48 pages	48 pages
	8 FEB 78	9 APR 78	10 JUL 78	11 SEP 78	12 NOV 78	13 JAN 79	14 MAR 79	15 MAY 79	16 JUL 79	17 SEP 79
NM Price	$3	$3	$3	$2	$2	$2	$2	$2	$2	$2

PRICE GUIDE KEY: OTHER GRADES
Unslabbed (loose) Very Fine/Near Mint is **5/6** (83%) of the unslabbed NM price above
Fine (F) is **1/3** (33%) of NM
Very Good (VG) is **1/5** (20%) of NM
Very Fine (VF) is **2/3** (67%) of NM
Good (G) is **1/8** (12.5%) of NM

Sgt. Rock Archives Vol. 3

Every genre has its super-star. Jack Kirby was the king of superheroes. Sergio Aragonés is the best humor artist, bar none. But Joe Kubert wins the war comics battle, hands down.

Containing *Our Army at War* #111-125, these Robert Kanigher and Joe Kubert masterpieces were published from October 1961 to December 1962.

DC
WRITER:
ROBERT KANIGHER
ARTIST:
JOE KUBERT, ET AL.
Color • 224 Pgs.
$49.99

The Kanigher-Kubert team captured the essence of war and warriors while at the same time portraying a close-knit fighting unit that lived in these pages. War is hell, and comic-book readers get a taste of combat as seen by Rock and Easy Co. No slouch himself, either, Russ Heath contributes his touch to the series.

"SOS Sergeant Rock" and "Killer Sergeant" are great examples of why this title was one of the best-selling franchises. The full-color reproductions of each of the covers in themselves are worth the price of the book.

★★★ **— Tim Lasiuta**

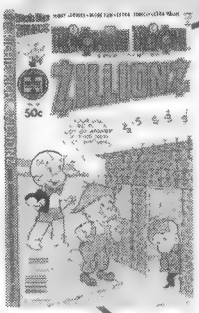
www.dccomics.com
ISBN: 1-4012-041-0-4

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Shanna the She-Devil		
MARVEL, 1972		
1	27	100
2	6	
3	4	18
4	4	45
5	4	
Shaun of the Dead		
IDW, 2005		
1	4	
2-4	4	
Shazam!		
DC, 1973		
1	20 △	63
2	10	24
3	10	36
4-7	10	
8	20	64
➥100-page issue		
9-10	10	
11	10	29
12-16	10	
17	10	64
18-35	7	
SHIELD		
MARVEL, 1973		
1	15	50
2-5	5	
Shock SuspenStories		
E.C., 1952		
1	850	
2	500	
3	350	
4	325	
5	290	
6-7	350	
8	260	
9-11	210	
12	225	
13	350	
➥Frazetta art		
14-15	200	
16-18	170	
Shogun Warriors		
MARVEL, 1979		
1	5	20
2-20	2	
Showcase		
DC, 1956		
1	3500	
2-3	1000	
4	27500	
➥1st Silver Age Flash		
5	1000	
6	4000	
7	2000	
8	11500	
➥2nd SA Flash		
9	7500	
10	3000	
11-12	1750	
13-14	4500	
15	2000	
16	1000	
17	2750	
➥1st Adam Strange		
18	1200	
19	1500	3125
20	1000	
21	500	
22	5600	
➥1st SA Grn. Lantern		
23-24	1750	
25-26	350	
27	900	
28-29	400	
30	800	
31-32	400	
33	375	
34	1250	
35	700	
36	525	
37	700	
38	400	1026
39	350	
40	300	
41-42	150	
43	450	
44	100	
45	325	
46-47	100	
48-51	80	
52	80	313
53-54	100	
55	275	801
➥Dr. Fate origin		
56	125	
57	225	
58	150	308
59	125	445
60	225	694
➥Spectre origin		
61	100	342
62	80	
63	50	
64	100	348
➥Spectre app.		
65	50	
66	30	93
67	30	
68	30	83
69	30	
70	30	168
71	30	
72	30	86
73	85	264
➥1st Creeper		
74	45	146
➥1st Anthro		
75	75	264
➥1st Hawk & Dove		
76	50	145
77	50	
78	35	
79	45	
80	45 △	399
81	45	159
82	40	148
83	40	128
84	40	
85	20	
86	20	69
87	20	
88-93	15	
94	20	24
➥New Doom Patrol		
95-96	8	
97-99	6	
100	6	30
101	6	23
102	6	
103	6	27
104	5	
Silly Symphonies		
DELL, 1952		
1	200	
2	175	
3-4	125	
5-7	110	
8	110 ▽	281
9	110	
Silver Streak Comics		
LEV GLEASON, 1939		
1	11000	
2	4000	
3	3500	
4	1750	
5	2000	
6	13500	
7	8300	
8	3200	
9	1900	
10	1500	
11	1000	
12-14	850	
15-19	700	
20-23	600	
Silver Surfer		
MARVEL, 1968		
1	375 ▽	1151
2	160 △	351
3	135	555
4	265 ▲	957
➥Surfer vs. Thor		
5	75	277
6	75	293
7	90	366
8	95	372
9	60	252
10	60	226
11	65	269
12	50	193
13	70	320
14	125 ▲	497
➥Spider-Man app.		
15	55	310
16	55	206
17	55	207
18	55	208
Sin City		
DARK HORSE, 1993		
1	15	
Dame: 1	4	
Dame: 1/2nd-6	3	
Hell/Back: 1-9	3	
Sat. Night: ½-1	3	
Lost/Lethal: 1	3	
Sex/Violence:	4	
Silent Night:	4	
Yell. Bast: 1-6	4	
Babe/Red:	3	
Big Kill: 1-5	3	
Sinister House of Secret Love		
DC, 1971		
1	125	445
2	75	
3	75	251
4	75	237
Six Million Dollar Man		
CHARLTON, 1976		
1	12	48
2	6	21
3-5	5	
6-9	4	
Six Million Dollar Man		
CHARLTON		
1	10	
2	8	
3-7	5	
Skull the Slayer		
MARVEL, 1975		
1	12	43
2	5	
3	2	
4-5	4	
5/30¢	20	
6	3	
6/30¢	20	
7-8	3	
Small Gods		
IMAGE, 2004		
1	4	
2-11	3	
Sojourn		
CROSSGEN, 2001		
1	5	20
2-24	3	
25	1	
26-34/2nd	3	
Prequel:	5	22
Solar, Man of the Atom		
VALIANT, 1991		
1	7	21
2	5	13
3	5	18
4-5	5	
6	5	5
7	5	
8	6	
9	6	5
10	16 △	29
➥1st Eternal Warrior		
11	5	
12	4	
13	2	
14	4	
15-16	2	
17-32	1	
33	2	
34-41	1	
42-50	2	
51-56	3	
57-58	4	
59	5	
60	10	
Sonic the Hedgehog		
ARCHIE, 1993		
0	9	
1	12	31
2-3	9	
4-5	7	
6-10	6	
11-20	4	
21-50	3	
51-155	2	
Special 1	3	
Special 2-15	2	

CBG PRICE GUIDE FAQ

Commonly-used abbreviations in the *CBG* price guide include:

Conv: Convention issue.
DF: Dynamic Forces officially licensed autographed comic.
Golden: Golden Record.
VVSS: Valiant Validated Signature Series; comics autographed on the cover by the creators and packaged with a certificate of authenticity.



△ #26

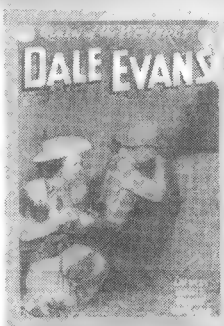
Richie Rich Zillionz

Maybe it's a disguise

Many mad scientists attacked Richie over the years, but so few reappeared that artists didn't always remember what they looked like. Dr. Leroy Blemish, who looked like Fu Manchu in *Millions* #94, looked nothing at all like the same character in *Zillionz* #21!

image © 1981 Harvey

RETROVIEW
Dale Evans #14 ★★★



"The Wagon Train from the Past!" • 10 pp.

Dale seems to have uncovered a fort from the past — until the story heads for a dream finish.

"What a pretty lady! But she's wearing pants and boots! I never saw that before!" That pretty much tells the tale of Dale's dream, but she does make one real discovery.

"Suitors and Looters!" • 8 pp.

"The Ghost of Castle Ranch!" (Sierra Smith) • 8 pp.

"The Gauntlet of Death!" • 4 pp.

"The Nemesis of the Deerslayers!" • 8 pp.

"Dale Evans' Roundup" • 2 text pp.

DC
Dec 1950
Writers: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover photo: Dale Evans

© DC

Last CGC copy: **9.6** Then 10¢ NOW **$135**

"The Snowbounders" "The Cold War" — Last 48-pager

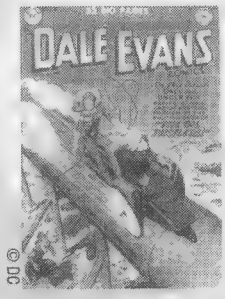
"The Grabber" — 32 pages

"Richie Meets Cousin Nurvie"

	18	19	20	21	22	23
	NOV 79	JAN 80	MAR 80	MAY 80	JUL 80	OCT 80
NM Price	$2	$2	$2	$2	$2	$2

THE BOTTOM LINE

Dale Evans #15 ★★



"The Water Melon Trail!" • 10 pp.

Dale finds the key to capturing a counterfeiting gang lies underwater.

It was too-talky tales like this that led to the title's demise.

"The Oil Rustlers!" • 8 pp

"The Case of the Lost Locomotive!" (Sierra Smith) • 8 pp.

"A Cowgirl's Holiday!" • 10 pp.

"Dale Evans' Roundup" • 2 text pp.

DC
Feb 1951
Writers: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

Est CGC copy: 8.0 Then 10¢ NOW $135

Son of Satan
MARVEL, 1975

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	20	61
2	15	29
3	10 △	39
3/30¢	15	83
4	10 △	40
4/30¢	15	
5	10	44
5/30¢	15	
6-8	10	

Space Action
ACE, 1952

1	525	1228
2-3	350	

Space: 1999
CHARLTON, 1975

1	10	
2-4	7	
5	5	15
6-7	5	

Space Adventures
CHARLTON, 1952

1	240	
2	125	
3-5	105	
6-9	90	
10-12	225	
13	90	156
14-19	90	
20	110	
21	80	
23	100	
24-32	70	
33	325	
➥1st Captain Atom		
34	150	
35-40	125	
41	25	
42	75	
43	25	
44	25	68
45-50	25	
51-59	18	
60	18	71
61-72	12	

Space Family Robinson
GOLD KEY, 1962

1	225	
2	100	
3-5	75	
6-10	50	
11-13	35	
14	35	126
15	35	82
16-20	25	
21-24	20	
25	20	53
26	20	
27	20	59
28-29	20	
30	20	100
31-44	20	
45-54	10	
55-59	6	

Space Ghost
DC, 2005

1	22	15
2	10	
3-6	3	

Space Mouse
AVON, 1953

1	65	132
2	40	
3-5	30	

Space: 1999
CHARLTON, 1975

1	30	
2-8	20	

Sparkler Comics
UNITED FEATURE SYNDICATE, 1941

1	1500	
2	650	
3-4	425	
5-10	375	
11-20	300	
21-29	235	
30-40	165	
41-49	150	
50	150	296
51-60	100	
61-70	75	
71-90	55	
91-100	42	
101-120	30	

Spawn
IMAGE, 1992

1	5	15
1/A	3	
2	4	15
3	3	10
4	3	8
5	3	12
6	3	
7	4	15
8	4	7
9	4 ▽	11
10-17	3	
18	3	12
19	3	
20	3	10
21	3	13
22-24	3	
25	3	17
26-50	3	
51-97	2	
98-99	3	
100/A	6	
100/B-F	5	
101-149	3	
150	5	
Ann 1	5	
Fan ed. 1-3	1	

Special Marvel Edition
MARVEL, 1971

1	20	
2	15	54
3-4	15	
5-14	7	
15	45	137
➥1st Shang-Chi		
16	18	61

Spectacular Spider-Man
MARVEL, 1968

1	90	264
2	75 ▽	190

Spectacular Spider-Man
MARVEL, 1976

-1	2	7
1	25	50
2	15	61
3	8	14
4	5	19
5	5	17
6	5	19
7	5	16
7/35¢	15	
8	5	19
8/35¢	15	
9	5 ▽	11
9/35¢	15	
10	4	19
10/35¢	15	
11	4	11
11/35¢	15	
12	4	12
13-17	4	
18	4	22
19	4	
20	4	13
21-22	3	
23	3	21
24-26	3	
27	15	44
➥1st Miller Daredevil		
28	15	36
➥2nd Miller Daredevil		
29-33	3	
34	3	14
35-41	3	
42	3	17
43	3	
44	3	10
45-48	3	
49	3	10
50	3	18
51-55	3	
56	5	
57	3	
58	3	20
59-63	3	
64	5	22
➥1st Cloak & Dagger		
65-82	3	
83	7 ▽	23
➥Punisher app		
84	3	
85	5 ▽	16
86-89	3	
90	3	15
91-99	3	
100	5	
101	3	
102-115	2	
116	3	13
117-129	2	
130	3	
131	5	
132	4	
133	3	
134-135	2	
136	2	11
137-138	2	
139	2	13
140-142	2	
143	4	18
144-146	2	
147	8	
➥New Hobgoblin		
148	2	
149	3	
150-151	2	
152	2	11
153-156	2	
157	2	11
158	5	
159	4	
160-188	2	
189	4	12
190-195	2	
195/Collector's	3	
196-199	2	
200	4	20
201-213	2	
213/Collector's	3	
214-217	2	
217/Variant	3	
218-219	2	
220-221	3	
222	2	
223-223/Variant	3	
224	2	
225	5	25
225/Variant	4	
226-228	2	
229	3	
229/Variant	4	
230	4	
231-249	2	
250	3	
251-255	2	
255/Variant	5	
256-263	2	
Ann 1	5	24
Ann 2	4	
Ann 3-7	3	
Ann 8	4	
Ann 9-'97	3	
Special 1	4	

Spectacular Spider-Man
MARVEL, 2003

1	4	
1/CanExpo	6	
2-3	3	
4	4	
5-7	3	
8-13	2	
14	3	
15	7	
16	5	
17-19	2	
20	3	
➥Organic webshooters		
21-27	2	

Spectre
DC, 1967

1	150	538
2	60 △	159
3	50	156
4	50	160
5	50	170
6	40	130
7	40	148
8	40	157
9	40	137
10	40	136

Spectre
DC, 2001

1	3	11
2-27	3	

Speed Buggy

Flashback 2001

5 years ago in CBG...

#1424 MARCH 2 2001

Following its **"Welcome to 1971!"** issue in #1423, ***CBG*** offered an annotated look at the issue in **Maggie Thompson**'s editorial. The write-up offered insights into the prior issue's *faux* 1971 content, cover to cover, explaining names, images, and articles.

#1425 MARCH 9 2001

Stan Lee Media announced it had filed for Chapter 11 bankruptcy, the latest victim of the dot-com collapse that followed the Web boom of earlier online businesses.

#1426 MARCH 16 2001

The **Comic Book Legal Defense Fund** canceled its 2001 "Making Waves Cruise," an annual event originally set for May 27-June 2. The decision came after an evaluation by a committee appointed by the CBLDF Board of Directors.

#1427 MARCH 23 2001

The **Harvey Awards Committee** announced its nominees for the 2001 honors. Best writers were **Dan Clowes** for ***Eightball***, **Desmond Devlin** for ***Mad***, **Warren Ellis** for ***Planetary***, **Alan Moore** for ***Promethea***, and **Joe Sacco** for ***Safe Area Gorazde***. Best Artist nods went to **Dave Cooper** for ***Weasel***, **Jaime Hernandez** for ***Penny Century***, **Herman Mejia** for ***Mad***, **P. Craig Russell** for ***The Ring of the Nibelung***, **Chris Ware** for ***Acme Novelty Library***, and **J.H. Williams** for ***Promethea***.

#1428 MARCH 30 2001

CBG reported **Andy Kubert** left ***Thor*** as of #35, going to work with his brother **Adam Kubert** on ***Ultimate X-Men***, with the two of them sharing art duties.

— By Ray Sidman
from the Comics Buyer's Guide archives

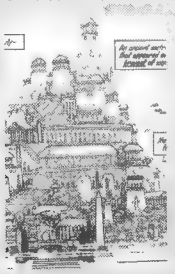
32 pages	32 pages	32 pages	32 pages	Swimsuit cover	Golf cover	32 pages	32 pages	32 pages	Zeriez, unable to zhrink any further, zinkz
24 JAN 81	25 FEB 81	26 APR 81	27 JUL 81	28 SEP 81	29 NOV 81	30 JAN 82	31 MAR 82	32 JUN 82	33 SEP 82
NM Price $2	$2	$2	$2	$2	$2	$2	$2	$2	$2

PRICE GUIDE KEY:
CGC INDICATORS

▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
▲ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

Solstice

Solstice reads like a large, complex jigsaw puzzle. Steve Seagle masterfully layers plots and experiences to fit the pieces into place. The full story is not clear until it is done. It follows the son of a rich, selfish man who is obsessed with the fountain of youth — and the lives affected by that obsession. Readers follow them all over the world and watch the obsession get stronger. It is exciting, sad, startling, and insightful.



ACTIVE IMAGES
WRITER:
STEVEN SEAGLE
ARTIST:
JUSTINE NORMAN
B/W • 112 Pgs.
$12.95

This collects a three-issue mini-series that hadn't been finished until now. The publisher closed its doors before the third issue was drawn. A decade later, the artist Justin Norman (who doesn't do sequential art any more) had to retrain himself to work in a style he had abandoned. The art for the original two issues is stunning but uneven and heavily influenced by Eric Shanower and Art Adams. The final chapter, previously unseen until this volume, is more consistent.

The 10-year wait was a long time, but the final chapter was worth it.

★★★½ — Mike Keeney

www.activeimages.com
ISBN: 0-97667-611-7

UNSLABBED Near Mint | SLABBED CGC 9.4 NM

CHARLTON, 1975
1 . . . . . 12 . . . 46
2-9 8

Spider-Girl
MARVEL, 1998
0 2
½ 3
1-1/A 4
2-5 3
6-24 2
25 3
26-58 2
59-74 3
75 8
76-92 3
Ann 1999 . . 4

Spider-Man
MARVEL, 1990
-1 2
½ . . . . . 4 . . . 12
½/Platinum . . 6
1 . . . . . 5 . . . 19
1/Collector's . . 5
1/Platinum . . 42 . . . 129
1/Silver 5
2 . . . . . 3 . . . 17
3 . . . . . 3 . . . 31
4 3
5 . . . . . 3 . . . 12
6 . . . . . 3 . . . 13
7 . . . . . 3 . . . 12
8 . . . . . 3 . . . 26
9 . . . . . 6 . . . 27
10 . . . . . 4 . . . 14
11 . . . . . 3 . . . 9
12 3
13 . . . . . 5 . . . 19
14 3
15 2
16 . . . . . 2 . . . 11
17-25 2
26 . . . . . 4 . . . 12
27-43 2
44 . . . . . 2 . . . 8
45-46 2
46/Collector's . 3
47-49 2
50 3
50/Variant . . . 4
51 3
52-56 2
57 3
58-74 2
75 4
76-98/B 2
Ann '97-'98 . 3
GS 1 4
Holiday '95 . 3

Spider-Man: Blue
MARVEL, 2002
1 . . . . . 6 . . . 8
2 5
3-6 4

Spider-Man: House of M
MARVEL, 2005
1 6
1/Conv . . . 15
2 5
2/2nd 4
3-5 3

Spider-Man 2099
MARVEL, 1992
1 . . . . . 3 . . . 15
2-18 1
19-25 2
25/Variant . . . 3
26-46 2
Ann 1 3
Special 1 . . . 4

Spider-Man Unlimited
MARVEL, 1993
1 . . . . . 4 . . . 10
2-12 4
13-22 3

Spider-Woman
MARVEL, 1978
1 . . . . . 6 △ . . . 23
2 . . . . . 3 ▽ . . . 15
3 3
4 . . . . . 2 . . . 13
5-36 2
37 . . . . . 4 . . . 23
➥1st Siryn
38 . . . . . 4 . . . 19
➥X-Men app
39-49 1
50 . . . . . 4 . . . 14

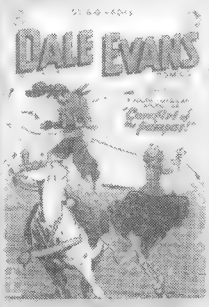
Spoof
MARVEL, 1970
1 15
2 7
3 . . . . . 8 . . . 15
4-5 7

Spy Smasher
FAWCETT, 1941
1 2500
2 . . . . . 750 . . . 2350
3-6 450
7 . . . . . 450 . . . 1792
8-9 350
10 375
11 350

Stalker
DC, 1975
1 . . . . . 7 . . . 23
2-4 4

Star Spangled Comics
DC, 1941
1 4500
2 1800
3 1000
4-5 875
6 800
7 8000
➥1st Newsboy Legion
8-10 . . . 1600
11-16 . . 1175
17 1500
18-19 . . 1000
20-30 . . . 850
31-40 . . . 525
41-50 . . . 425
51-55 . . . 400
56 . . . . . 400 . . . 833
57-60 . . . 400
61-64 . . . 375
65 1050
➥Robin stories start
66-68 . . . 690
69 800
➥1st Tomahawk
70 690
71-80 . . . 575
81-83 . . . 450
84 625
85-86 . . . 450

RETROVIEW
Dale Evans #16
★★★



"Cowgirl of the Pampas!" • 10 pp.
On a trip to Argentina, Dale proves that capable gauchos come in both genders!

"There may be something to this sit-and-look-pretty business after all," Dale says — after a standup performance against both real and fake villains.

"The Highwayman!" • 8 pp.
"The Case of the Moonlight Masterpiece!" (Sierra Smith) • 8 pp.
"The Sheriff of Sangamo County!" • 10 pp.
"Dale Evans' Roundup" • 2 text pp.

DC
Apr 1951
Writers: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

Mint CGC copy: **8.0** — **Then 10¢ NOW $135**

UNSLABBED Near Mint | SLABBED CGC 9.4 NM

87 625
88-94 . . . 500
95-99 . . . 265
100 300
101-110 . 225
111-112 . 200
113 375
114 325
115-131 . 200

Star Spangled War Stories
DC, 1952
132 (1) . . 750
133 (2) . . 550
3 475
4-6 285
7-10 220
11-20 . . . 185
21-30 . . . 130
31-40 90
41-50 70
51-70 60
71-83 55
84 125
➥1st Mlle Marie
85-87 80
88-89 65
90 325
➥1st Dinosaur Island
91 45
92 110
93 45
94-99 . . . 110
100 145
101-125 . . 60
126 . . . . . 60 . . . 212
➥1st Sgt. Gorilla
127-130 . . 60
131 . . . . . 60 . . . 294
132-133 . . 60
134 65
135-138 . . 60
139 50
140-141 . . 24
142 . . . . . 24 . . . 156
143 24
144 27
145 . . . . . 35 . . . 122
146-150 . . 20
151 . . . . . 125 . . . 423
➥1st Unknown Soldier
152-153 . . 20
154 55
➥Unk. Soldier origin
155 16
156-161 . . 14
162-178 . . . 6
179 . . . . . 6 . . . 58
180 6
181-204 . . . 5

Star Trek
GOLD KEY, 1967
1 350
2 125
3 100
4 90
5 75
6 . . . . . 75 . . . 403
7 60
8-9 50
10 40
11 30
12 . . . . . 30 . . . 71
13 . . . . . 30 . . . 104
14 . . . . . 30 . . . 170
15 . . . . . 30 . . . 60
16-23 30
24-26 25
27-38 20
39 . . . . . 20 . . . 83
40 20
41-43 15
44 . . . . . 15 . . . 54
45-47 15
48 . . . . . 15 . . . 66
49-52 15
53 . . . . . 15 . . . 48
54-59 15
60-61 12

Star Trek
MARVEL, 1980
1 . . . . . 5 ▽ . . . 18
2 . . . . . 3 . . . 9
3-17 2
18 . . . . . 2 . . . 21

Star Wars
MARVEL, 1977
1 . . . . . 20 ▽ . . . 73
1/35¢ . . . . 800 . . . 6552
1/2nd . . . . . 4 ▽ . . . 73
2 . . . . . 10 . . . 29
2/35¢ 150
3 . . . . . 8 . . . 25
3/35¢ 150
4 . . . . . 7 . . . 25
4/35¢ 150
5 . . . . . 7 . . . 34
5/2nd . . . . . 7 . . . 34
6 . . . . . 7 . . . 22
6/2nd . . . . . 7 . . . 22
7 . . . . . 7 . . . 20
8 . . . . . 7 . . . 10
9 . . . . . 7 . . . 16
10 . . . . . 7 . . . 19
11 . . . . . 7 . . . 14
12 7
13 . . . . . 7 . . . 23
14 . . . . . 7 . . . 23
15-16 7
17 . . . . . 7 . . . 23
18 7
19 . . . . . 7 ▽ . . . 8
20 . . . . . 6 . . . 9
21 . . . . . 6 . . . 21
22 5
23 . . . . . 5 . . . 18
24 4
25 . . . . . 4 . . . 18
26 . . . . . 4 . . . 31
27 4
28 . . . . . 4 . . . 10
29 . . . . . 4 . . . 26
30-31 4
32 . . . . . 4 . . . 9
33 . . . . . 4 . . . 12
34 . . . . . 4 . . . 9
35 . . . . . 4 . . . 11
36-39 4
40 . . . . . 4 . . . 27
41 . . . . . 4 . . . 14
42 . . . . . 4 . . . 24
43 . . . . . 4 . . . 11
44 . . . . . 4 . . . 13
45-47 4
48 . . . . . 4 . . . 11
49 5
50-53 4
54 . . . . . 4 . . . 20
55-63 4
64 . . . . . 4 . . . 11
65-67 4
68 . . . . . 4 . . . 31
69-70 4
71 . . . . . 4 . . . 16
72 . . . . . 4 . . . 13
73 4
74 . . . . . 4 . . . 15
75 . . . . . 4 . . . 11
76 4
77 . . . . . 4 . . . 15
78-80 4
81 . . . . . 4 . . . 27
82-83 4
84 . . . . . 4 . . . 15

△ #1

SGT. FURY AND HIS HOWLING COMMANDOS

Waa-hoo!

Long before he became "Nick Fury, Agent of S.H.I.E.L.D.," Sgt. Fury was the leader of The Howling Commandos, a legendary fighting force of World War II. The team had a diverse cast, including Dum Dum Dugan, Dino Manelli, and horn-blower Gabriel Jones.

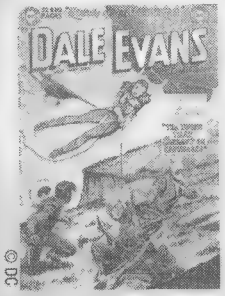
image © 1963 Marvel

THE BOTTOM LINE

	1	2	3	4	5	6	7	8	9	10
							Reed Richards appears	Junior dies	1st Baron Strucker	Court-martial
								Dick Ayers art begins	Hitler appears	1st Capt. Savage
NM Price	MAY 63 $1500	JUL 63 $400	SEP 63 $225	NOV 63 $225	JAN 64 $225	MAR 64 $150	MAY 64 $150	JUL 64 $150	AUG 64 $150	SEP 64 $150

Dale Evans #17

★★★½



"The Town That Couldn't Be Captured!" • 10 pp.

Owlhoots use an old-timer's memories of criminal hideout "Dirgetown" to create a modern evil, until Dale runs them down.

Dale's clever use of parachutes and airplanes provides a nice contrast to a tale of the most wicked town in the Old West.

"The Rustled Wrestler!" (Sierra Smith) • 8 pp.

"Uncle Six's Ward!" • 8 pp.

"The Hoofs of the White Stallion!" • 4 pp.

"The Great Land Race!" • 10 pp.

DC
Jun 1951
Writers: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

Mint CGC copy: 9.0 Then 10¢ NOW $135

	UNSLABBED Near Mint	CGC 9.4 NM	SLABBED
85	4		14
86	4		15
87	4		
88	4		19
89	4		16
90-91	4		
92	4		11
93-95	4		
96	4		11
97	4		
98	4		16
99	4		
100	4		13
101	4		16
102	4		13
103-106	4		
107 △ ➥Low distribution	25		71
Ann 1	8		24
Ann 2	5		14
Ann 3	5		

Star Wars
DARK HORSE, 1998

0	10		
1	4		
2-49	3		
50 ➥Title SW Republic	6		
51-79	3		
Empire: 1-37	3		
Grievous: 1-4	3		

Star Wars: Return of the Jedi
MARVEL, 1983

1	4		12
2-4	4		

Static
DC, 1993

1	2		
1/Variants	3		
2-13	2		
14	3		
15-24	2		
25	4		
26-47	3		

Steel, the Indestructible Man
DC, 1978

1	5		20
2-5	2		

	UNSLABBED Near Mint	CGC 9.4 NM	SLABBED
Strange Adventures DC, 1950			
1	2500		
2	1150		
3	850		
4	800		
5-6	650		
7	625		
8	550		
9 ➥1st Captain Comet	1250		2412
10	400		1717
11	500		
12	400		
13	500		
14	650		
15	500		1225
16	450		
17	275		
18-20	450		
21-23	350		
24	375		
25	350		
26-29	300		
30	425		
31-38	275		
39	400		
40-41	250		
42	275		
43	250		
44	325		
45-46	250		
47	200		
48	250		
49	200		
50	225		
51	200		
52-53	225		
54	150		
55	200		
56-60	150		
61-70	125		
71-74	100		
75	75		
76-78	100		
79	150		
80-83	100		
84	125		
85-90	100		
91	90		
92-93	80		
94	75		
95	90		
96	65		
97	90		
98	75		
99	90		
100	125		
101	65		
102-103	90		
104-106	65		
107	75		
108-109	65		
110	75		
111	65		
112	60		
113	90		
114 ➥1st Star Hawkins	125		
115-116	60		
117 ➥1st Atomic Knights	550		
118	75		
119	90		
120 ➥2nd Atomic Knights	200		
121-123	75		
124	90		
125-126	75		
127	50		
128	75		
129	90		
130-131	50		
132	75		
133-135	65		
136-137	50		
138	55		
139-140	50		
141	55		
142-145	50		
146	40		
147-148	50		
149	40		
150-160	50		
161-167	35		
168	30		
169	35		
170	50		
171-172	30		
173	40		
174	30		
175	40		
176-177	30		
178 ➥Animal Man app.	25		
179	30		
180 ➥1st Animal Man	150		
181	25		
182-183	30		
184 ➥Animal Man app.	60		
185-186	25		
187	20		
188	25		
189	30		
190 ➥Animal Man app	100		303
191	20		
192	25		25
193	25		
194	20		
195 ➥Animal Man app.	35		
196-197	25		
198	20		
199	30		100
200	25		
201	40		
202-204	20		
205 ➥Deadman begins	125		
206 ➥Adams Deadman	60		
207	50		214
208 ▽	60		175
209	60		205
210	60		189
211	60		224
212	60		180
213	40		137
214	60		207
215	45		
216	40		180
217	20		51
218	20		46
219	20		
220	25		
221-223	20		
224-229	15		
230	15		49
231-234	10		
235	10		46
236-244	10		

Strange Planets
SUPER, 1958

1	60		217
9	35		
10-11	20		
12	20		76
13-16	15		

Strangers in Paradise
ANTARCTIC, 1993

0	75		
1	65		20
2 ➥2,300 printed	24		
3	18		

Strangers in Paradise
ABSTRACT, 1994

1	30		
1/Gold	4		
2	15		
2/Gold	3		
3	12		
3/Gold	3		
4-5	10		
4-5/Gold	3		
6-10	8		
6-10/Gold	3		
11-12	5		
11-12/Gold	3		
13	4		
13/Gold	3		

Strange Suspense Stories
CHARLTON, 1952

1	450		
2	325		26
3-5	275		
16	150		
17	110		
18	160		
19	200		
20	160		
21	110		
22	135		
27	60		
28-30	50		
31-33	100		
34	200		
35	100		
36	145		
37	100		
38	45		
39-41	80		
42-44	20		
45	80		
46	20		
47-48	80		
49	20		
50-51	75		
52-54	50		
55-60	20		
61-74	14		
75	90		
76-77	20		

Strange Suspense Stories
CHARLTON, 1967

1	20		
2-9	12		

Strange Tales
MARVEL, 1951

1	2750		
2	800		
3-5	700		
6-10	550		
11-20	350		
21-30	275		
31-44	225		
45-58	200		
59	225		
60	200		
61	225		
62-63	175		
64	200		
65-66	175		
67-78	200		
79	250		
80	200		
81-83	175		
84	200		
85-88	175		
89 ➥Kirby Fin Fang Foom	400		
90-92	175		
93-96	150		
97	350		
98-100	150		
101 ➥Human Torch starts	900		
102 ➥Human Torch app.	425		1463
103-104	300		
105	300		2326
106	225		
107	250		
108	225		
109	225		751
110 ➥1st Dr. Strange	1250		
111	350		
112-113	150		
114	350		2245
115 ➥Dr. Strange origin	450		

Speed-Strange $

Flashback 1996

10 years ago in CBG...

#1163 MARCH 1 1996

Eclipse, thought to have been the third-largest comics publisher at several times in the 1980s, filed for bankruptcy.

DC Comics announced plans to launch a new ***Superman*** animated series on the WB television network.

For the second time in more than a decade, the ***CBG Price Guide*** returned to the interior pages of the magazine.

#1164 MARCH 8 1996

Neil Gaiman agreed to an interview with ***CBG***, nearly six years exactly after his first ***CBG*** interview. The acclaimed author discussed his new Vertigo limited series ***Death: The Time of Your Life***.

#1165 MARCH 15 1996

Comic-book retailer **Planet Comics**, based in Oklahoma City, Okla., closed its doors for the last time following legal troubles.

#1166 MARCH 22 1996

George Clooney was named as the next big-screen **Batman**. He starred alongside **Chris O'Donnell** (returning from the third film as Robin), **Arnold Schwarzenegger**, and **Uma Thurman** for the fourth installment in the modern series. **Joel Schumacher** (also returning from the third film) directed the 1997 movie, which became a target for critics and fans alike and was the last big-screen foray for The Dark Knight until 2005's ***Batman Begins***.

#1167 MARCH 29 1996

In his ***But I Digress*** column, **Peter David** lamented the death of **Jack Abel**, whom David dubbed "the last of the Marvel mainstays."

— By Ray Sidman
from the Comics Buyer's Guide archives

Captain America appears — 1st Hans Rooten — Pamela Hawley dies — Howlers on leave

	11 OCT 64	12 NOV 64	13 DEC 64	14 JAN 65	15 FEB 65	16 MAR 65	17 APR 65	18 MAY 65	19 JUN 65	20 JUL 65	21 AUG 65	22 SEP 65	23 OCT 65	24 NOV 65	25 DEC 65
NM Price	$100	$100	$500	$80	$80	$75	$75	$75	$75	$50	$50	$50	$50	$30	$50

PRICE GUIDE KEY:
OTHER CGC GRADES

Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4
CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

Spider-Man Family #1

History time: Once upon a time, DC folded Lois Lane, Jimmy Olsen, and Supergirl into *Superman Family*. This format was duplicated in titles such as *Batman Family*, *Tarzan Family*, and a team-up comic book called *Super-Team Family*. The name may be a joke, but the contents of *Spider-Man Family* are seriously good comics.

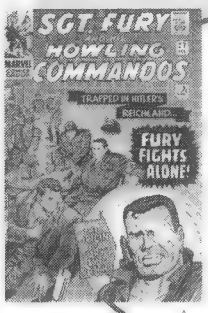
MARVEL
WRITERS:
VARIOUS
ARTISTS:
VARIOUS
Color • 104 Pgs.
$4.99

The lead story, by Tom DeFalco and Ron Lim, combines Spider-Girl and Araña through their common link, Spidey. Back-ups include Spider-Man's first meeting with current hot property the first Spider-Woman. Peter Porker, the Spectacular Spider-Ham, teams with Captain Americat to take on The Hulk-Bunny. (OK, they didn't work too hard on that name.) Young Peter Parker ruins Matt Murdock's life in a story by Fred Hembeck. Spider-Man 2099's debut by Peter David and an "Untold Tale" round out the package.

At more than 100 pages, it's a comic book of considerable heft. It has the reading power of a trade paperback without the price tag and it's packed with stories that haven't been reprinted 50 times already. What else could one want in a comic book?

★★★½ — Jack Abramowitz

www.marvel.com



△ #27

SGT. FURY AND HIS HOWLING COMMANDOS

An injury to the eye story

When Nick Fury was recruited to work for S.H.I.E.L.D. in *Strange Tales* #135, the older soldier appeared with an eyepatch. In *Sgt. Fury* #27, the backstory of that injury was revealed. Seems Nick was too close to a grenade when it went off and caused damage.

Image © 1966 Marvel

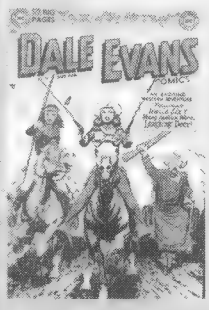
	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Strange Tales		
CONTINUED		
116	125	
117-118	100	
119-121	125	
122	125	516
123	125	593
124-125	75	
126	90	
127	75	
128	75	491
129	75	382
130	90	359
131	75	
132	75	498
133	75	350
134	75	
135	125	
➥1st S.H.I.E.L.D.		
136	75	263
137	50	
138	50 △	110
139-142	50	
143	50	129
144	50	125
145-146	50	
147	50 ▽	90
148	75	180
➥Ancient One origin		
149	50	99
150	50	131
151	75	156
152	50	140
153	50	
154	50	134
155	50	
156	50	123
157	50	
158	50	149
159	60 ▽	229
160	50 ▽	162
161	50	186
162	50	121
163	50 △	149
164	50	
165	50	135
166	50	
167	50	262
168	50 ▽	140
169	15	92
➥Series restarted		
170	10	
171	7	
172	7	31
173	7	
174	7	11
175-177	7	
178	15 △	46
179	10	40
➥Warlock origin		
180	10	40
181	10	37
182	3	20
183-185	3	
185/30¢	20	
186	3	
186/30¢	20	
187-188	3	
Ann 1	325	
Ann 2	350	
Sub-Mariner		
TIMELY, 1941		
1	25000	
2	7000	
3	5000	
4	4500	
5	3500	
6-11	2500	
12-15	1500	
16-19	1200	
20	1200	3067
21-31	1000	
32	1250	
33-35	900	
36-41	700	
42	1000	
Sub-Mariner		
MARVEL, 1968		
1	125	327
2	45	124
3	35 ▽	154
4	35	
5	30	245
6	25	103
7	25	97
8	75	267
➥vs. The Thing		
9	30	123
10	25	
11	20	104
12	20	101
13	20	101
14	50	177
➥Toro dies		
15	20	
16	20	63
17-21	20	
22	20	71
23	20	84
24	20 △	75
25	20	69
26	20	70
27	20	53
28	20	51
29	20	54
30	20	79
31	15	47
32	15	48
33	15	
34	70	242
➥Hulk, Surfer app.		
35	35 ▽	172
➥Hulk, Surfer app.		
36	15	48
37	15	50
38	15	52
39	15	
40	15	63
41	10	45
42	10	
43	10	104
44	10	83
45	10	48
46	10	73
47	10 △	85
48	10 △	83
49	10	44
50	10	40
51-53	10	
54	10	55
55-56	10	
57	10	67
58	10	53
59	10	76
60	10	43
61	10	
62	10 △	34
63	10	38
64	10	31
65	10	42
66	10	
67	10	57
68	10	33
69	10	63
70	10	29
71	10	43
72	10	
Special 1	10	90
Special 2	15	

Origin of Fury's eye patch

Fights Baron Strucker

RETROVIEW
Dale Evans #18

★★★½



"The Bagpipe Rustlers!" • 10 pp.

An old bagpipe player and an Indian princess help Dale and Uncle Six corral cattle rustlers.

This is one of the most effective stories in the series, filled with action and human interest.

"The Wagons That Vanished!" • 10 pp.

"The City That Was Almost Stolen!" (Sierra Smith) • 8 pp.

"Buffalo Buckaroo!" • 10 pp.

DC
Aug 1951
Writers: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

© DC

All CGC copies — Then 10¢ NOW $135

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Sugar & Spike		
DC, 1956		
1	1700	
2	700	
3-5	500	
6-10	350	
11-20	250	
21-30	150	
31-40	125	
41-50	75	
51-60	55	
61-80	50	
81-95	35	
96	35	91
97-98	35	
Suicide Squad		
DC, 1987		
1	1	6
2-22	1	
23	15	
➥1st Oracle		
24-49	1	
50	2	
51-66	1	
Ann 1	2	
Sun Girl		
MARVEL, 1948		
1	1000	
2-3	675	
Superboy		
DC, 1949		
1	7000	
2	2000	
3	1500	
4-5	1000	
6	800	2650
7-10	800	
11-15	600	
16-20	450	
21-30	350	
31-38	275	
39-50	225	
51-60	175	
61-67	125	
68	500	
➥1st Bizarro		
69-77	100	
78	175	
➥Mxyzptlk origin		
79	100	
80	150	
➥Meets Supergirl		
81-85	90	
86	200	
➥Legion app.		
87-88	90	
89	275	
➥1st Mon-El		
90-93	90	
94-97	75	
98	100	
99	75	
100	175	
➥Phtm Zone villains		
101-120	60	
121-128	50	
129	75	
130-135	40	
136	40	143
137	40	
138	55	
➥Giant-sized		
139-140	40	
141-142	35	
143	35	124
144-146	35	
147	50	
➥Saturn Girl origin		
148	25	
149	25	65
150-152	25	
153	25	85
154-155	25	
156	65	221
➥Giant-size		
157-159	25	
160	25	58
161	25	
162	25	19
163-164	25	
165	50	
➥Giant-size		
166-168	25	
169-173	20	
174	30	132
175-178	20	
179	15	50
➥Giant-sized		
180	15	38
181	15	56
182	20	75
183	12	40
184	12	44
185	12	178
186	12	
187	12	40
188-191	12	
192	12 △	40
193	12	25
194	12	
195	12	39
196	12	
197	20	
➥Legion stories start		
198-199	12	
200	15	
201	12	
202	30	94
203	12	
204	12	32
205	40	133
206-207	12	
208	15	43
209	10	
210	15	
211-212	10	
213	7	27
214	7	
215	7	47
216-219	7	
220	7	25
221	7	
222-223	5	
224	5	32
225	5	
226	5	14
227-230	5	
Ann 1	175	
SP 1	4	
Superboy		
DC, 1990		
1-18	2	
Special 1	3	
Superboy		
DC, 1994		
0	2	
1	3	
2-24	2	
25	3	
26-99	2	
100	3	
1000000	4	
Ann 1-4	4	
Superboy and the Legion of Super-Heroes		
DC, 1977		
231-240	5	
241	5	6
242-250	5	
251-258	4	
Supergirl		
DC, 1972		
1	20 △	111

Origin of Howlers

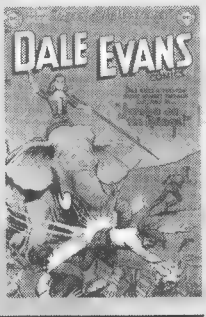
Eric Koenig joins Howlers

NM Price	26 JAN 66 $50	27 FEB 66 $50	28 MAR 66 $40	29 APR 66 $40	30 MAY 66 $40	31 JUN 66 $40	32 JUL 66 $25	33 AUG 66 $25	34 SEP 66 $25	35 OCT 66 $25

THE BOTTOM LINE

Dale Evans #19

★★★½



"Jumbo on the Range!" • 10 pp.
Crooks rustle an elephant until Dale Evans tames both men and beast

"Wow — feels like I'm busting a two-ton bronc!" is Dale's reaction to finding she must use an elephant to fight crime in a highly original story.

"The Box of Death!" • 10 pp.

"The Case of the Baffled Bloodhounds!" (Sierra Smith) • 8 pp.

"The Stolen Wampum Belt!" • 10 pp.

Laughing Deer makes her second appearance in another solid human-interest story.

DC
Oct 1951
Writers: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

Last CBG copy: **7.5** **Then 10c NOW $135**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
2	10	63
3-4	8	
5	8	37
6	8	
7	8	39
8-10	8	

Supergirl
DC, 1983

14-23	3	
DOT 1	4	

Supergirl
DC, 1996

1	10	
➥Matrix, Linda merge		
2-3	4	
4-7	3	
8-49	2	
50	4	
51-72	2	
73-74	3	
75	3	17
75/DF	20	
76-80	3	
1000000	4	
Ann 1	3	
Ann 2	4	

Supergirl
DC, 2005

0	5	
1	7	
1/Turner	10	
1/Sketch	4	
2-3	3	

Superman
DC, 1939

1	160000	
2	16000	
3	9200	
4	6500	
5	6000	
6-7	3500	
8-10	2850	
11-13	2200	
14	4500	
➥U.S. flag cover		
15	2050	
16-20	1650	
21	1500	
22-23	1100	
24	1400	
25	1050	
26	1250	
27-29	950	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
30	1350	6675
➥1st Mr. Mxyzptlk		
31-40	825	
41-43	650	
44	650	2300
45-50	650	
51-52	525	
53	1800	
➥Superman origin		
54-60	500	
61	1000	
➥1st Kryptonite		
62-70	475	
71-75	450	
76	1100	
➥Batman team-up		
77-80	400	
81-90	375	
91-95	360	
96-99	325	
100	1500	
101-110	280	
111-120	240	
121-130	195	
131-139	155	
140	175	
➥1st Bizarro Jr.		
141-145	115	
146	160	
➥Superman origin		
147	135	
148	115	
149	125	
➥Legion app.		
150-161	68	
162-178	58	
179	58	283
180	58	
181-183	55	
184	55	214
185-186	55	
187	60	
188	55	
189	55	245
190	55	
191	55	225
192	55	157
193	60	275
194-195	55	
196	55	271
197-198	55	
199	180	
➥1st race with Flash		
200	60	254
201	24	
202	30	201
203-209	24	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
210	24	150
211	24	
212	50	
➥Superbabies		
213-215	24	
216	24	110
217	30	261
218-221	20	
222	30	209
223-225	20	
226	20	124
227	30	
228-231	20	
232	30	
233	40	362
➥Kryptonite destroyed		
234	18	
235	18 △	88
236	18	
237	18 ▽	98
238	18 △	78
239	30	117
➥Giant-sized		
240	18	73
241	18	72
242	18 △	149
243	18	109
244	18	
245	22	
246	18	
247	18 △	91
248	18	88
249	18 ▽	94
250	18	69
251	18	
252	60	300
➥100-page issue		
253	18 △	83
254	22	
255	9 △	41
256-257	9	
258	9 △	43
259	9	46
260	9 △	55
261	9	60
262	9	
263	9	44
264	9	
265	8 △	45
266	8	
267	8	35
268	8	
269	8	34
270	8	27
271	8 ▽	41
272	20	112
➥100-page issue		

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
273	7	35
274	7	47
275	7	27
276	7	38
277	7	
278	17	89
➥100-page issue		
279-281	5	
282	5 △	41
283	5	48
284	7	
285	5	
286	5	25
287-292	4	
293-299	3	
300	11	54
301-316	3	
317	3	61
318-348	3	
349	3	18
350	3	
351-399	2	
400	5	19
401-422	2	
423	5	20
Ann 1	600	
Ann 2	325	
Ann 3	210	
Ann 4	180	
Ann 5	105	
Ann 6	90	
Ann 7	62	
Ann 8	46	
Ann 9-10	5	
Ann 11	4	50
Ann 12	3	
Special 1-3	4	

Superman
DC, 1987

0	3	
1	4	14
2	4	
3-5	3	
6-8	2	
9	4	
10-49	2	
50	4	15
51-52	2	
53	3	
54-72	2	
73	3	
74	4	
75	5	
➥Death of Superman		
75/Collector's	12	29
75/Platinum	40	58
76-77	3	
78	2	
78/Collector's	3	
79-82	2	
82/Variant	4	
83-99	2	
100	3	
100/Variant	4	
101-122	2	
123	3	
123/Variant	5	
124-150	2	
150/Variant	4	
151-170	2	
171	4	
172-174	2	
175	4	
176-190	2	
190/A	4	
191	2	
192	3	
193-199	2	
200	4	
201	8	
202	2	
203	6	9
➥Lee sketchbook		
204	4	10
204/Sketch	250	163

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
204/DF Lee	30	
204/DF Azzarell	25	
205/Lee	4	
205/Turner	3	
205/DF Lee	30	
205/DF Turner	25	
206-207	3	
208	5	
209	4	
210-215	3	
216	5	
➥Inf. Crisis tie		
217	7	
➥OMAC app.		
218	5	
219	6	
➥Sacrifice Pt. 1		
219/2nd	3	
220-223	3	
1000000	4	
1000000/Ltd.	15	
Ann 1	4	
Ann 2-6	3	
Ann 7	4	
Ann 8-11	3	
Ann 12	4	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
GS 1-3	5	
Special 1	4	
3D 1	5	

Superman/ Batman
DC, 2003

1	8 ▽	22
1/RRP	125	321
1/2nd-3rd	4	
2	6	25
3	5	21
3/2nd	3	
4	4	
5	3	
6	4	
7	3	
8	10	
➥1st new Supergirl		
8/4th	3	
9	5	15
9/2nd	4	
9/3rd	3	
10	5	9
10/2nd	4	
11	5	

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
12	4	
13	5	
13/Supergirl	7	
14-17	4	
18-22	3	

Superman Family
DC, 1974

164	35	118
➥100-page issue		
165	13	53
➥100-page issue		
166-167	13	
➥100-page issue		
168	13	76
➥100-page issue		
169	13	
➥100-page issue		
170	11	35
171	11	80
172-177	11	
178-180	5	
181--200	4	
201-204	3	
205	3	19
206-222	3	

Flashback 1991

15 years ago in CBG...

#902 MARCH 1 1991

Hurricane Heeran turned up another example of a local newspaper altering a creator's comic strip. In the Jan. 28, 1991, ***Spider-Man*** strip by **Stan Lee**, J. Jonah Jameson responds to the possibility of Spider-Man's innocence with the question, "What if Arafat gets barmitzvahed?" Except in the *Los Angeles Times*, where Jameson said, "Shut up, stupid!" **The Thompsons** remarked that, while the original line might offend some people, the replacement should offend everyone.

#903 MARCH 8 1991

Marvel Comics announced **Walt Simonson** would leave ***Fantastic Four*** with #337 with writing duties then assumed by **Tom DeFalco**.

#904 MARCH 15 1991

DC Comics announced it would launch a new imprint in the summer: **Impact Comics**. The titles under the umbrella featured heroes licensed from **Archie Comics** and included ***The Comet*** and ***The Legend of The Shield***.

#905 MARCH 22 1991

Another hyped project that never came to be: **Viz Communications** in cooperation with Carolco Pictures announced that ***Batman*** director **Tim Burton** would direct a theatrical version of ***Mai, the Psychic Girl***.

#906 MARCH 29 1991

The **San Diego Comic-Con** took over administrative duties of the **Eisner Awards**, which had been on hiatus since the resignation of Program Administrator **Dave Olbrich** in 1990.

— By Ray Sidman
from the Comics Buyer's Guide archives

Gil Kane cover — Fighting in France — Fights Blitz Squad — Howlers' first mission — Fury on furlough — Blitz Squad appears — Howlers in Pacific

36	37	38	39	40	41	42	43	44	45	46	47	48	49	50
NOV 66	FEB 67	JAN 67	FEB 67	MAR 67	APR 67	MAY 67	JUN 67	JUL 67	AUG 67	SEP 67	OCT 67	NOV 67	DEC 67	JAN 68
NM Price $25	$25	$25	$20	$20	$15	$15	$15	$15	$15	$15	$15	$15	$15	$15

PRICE GUIDE KEY: OTHER GRADES **Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the unslabbed NM price above **Very Fine (VF)** is **2/3** (67%) of NM
Fine (F) is **1/3** (33%) of NM **Very Good (VG)** is **1/5** (20%) of NM **Good (G)** is **1/8** (12.5%) of NM

Terra Obscura Vol. 2

In the second *Terra Obscura* volume (which doesn't even get its own title), a mysterious object is on a direct collision with Earth's planetary twin, and it's up to the resolutely blue-collar heroes of SMASH to investigate the devastating time rips it leaves in its wake.

DC/ABC
WRITERS:
ALAN MOORE, PETER HOGAN
ARTIST:
YANICK PAQUETTE
Color • 144 Pgs.
$14.95

But both they and the reader would have been better served, if the bulk of the team had sat this one out. That way, there'd have been more focus on the core couples: specifically, the strain Tim (who's seeing too much of his dead partner The Terror) is putting on the Ms. Masque and Fighting Yank (who appear to have, not just the same body type, but identical measurements) relationship.

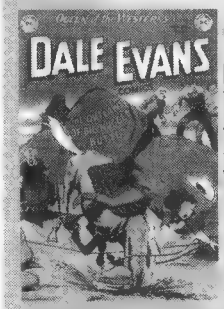
Then, there are the adorable Doc Strong and Princess Pantha, who blithely attempt to have a first date while saving the world. Pantha has a great sense of humor and a wonderful awareness of the absurd (seeing nothing wrong with piloting a space ship while in her jungle togs). Here's hoping readers get a chance to see more of them.

★★★½ — **S.A. Bennett**

www.dccomics.com
ISBN: 1-40120-622-0

RETROVIEW
Dale Evans #20

★★★½



"The Outlaws of Big Nugget Butte!" • 10 pp.

Laughing Deer plays another key role to help Dale and Uncle Six foil a phony encyclopedia salesman.

One of the best stories in the series finds Uncle Six saved by a book he never intended to buy.

"The Accursed Canoe!" • 4 pp.

"Indian Warpath!" • 10 pp.

Laughing Deer helps Dale right a wrong against an Indian tribe.

"Ticks of Disaster" • 2 text pp.

DC
Dec 1951
Writers: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

30 ©

Best CGC copy: **9.2** — **Then 10¢ NOW $100**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Superman's Girl Friend Lois Lane		
DC, 1958		
1	2600	
2	625	
3	415	
4-5	300	
6-10	220	
11-18	125	
19	215	
20	125	
21-29	86	
30-50	48	
51-62	34	
63	34	150
64-65	34	
66	34	149
67	34	140
68	44	
69	34	
70	175	998
➥1st SA Catwoman		
71	105	
➥Catwoman app.		
72-73	15	
74	34	178
75-76	15	
77	24	
78	15	
79-80	10	
81	10	116
82-85	10	
86	16	
87	10	
88	10	65
89	10	
90	10	125
91-94	10	
95	25	275
➥Giant-sized		
96	8	
97	8	121
98-99	8	
100	8 ▽	171
101-103	8	
104	16	
105	14	
106	14	162
107	6	102
108	6	
109	6	51
110	6	
111	10	143
112	6	
113	14	435
114	6	51
115	6	
116	6	64
117	6	46
118	6	
119	6	55
120	6	
121	5	41
122	8	120
123	8	
124	5	95
125-127	5	
128	5	55
129	5	
130	5	46
131	5	
132	5	51
133-134	5	
135	5	24
136-137	5	
Ann 1	75	
Ann 2	50	
Superman's Pal Jimmy Olsen		
DC, 1954		
1	4000	
2	1250	
3	675	
4-5	475	
6-10	335	
11-20	235	
21-30	150	
31-40	100	
41-50	75	
51-56	50	
57-70	30	
71	25	
72-73	30	
74-75	25	
76	30	
77-79	25	
80	25	201
81	25	129
82	25 △	119
83-87	25	
88	25	133
89	20	
90	20	104
91-93	16	
94	16	112
95	25	
96	16	70
97-99	16	
100	25	174
101-102	12	
103	12 ▽	107
104	35	148
➥Weird Adventures		
105-111	12	
112	12	69
113	25	
➥Anti-Superman ish		
114-119	12	
120-126	10	
127	16	75
128-130	10	
131-132	8	
133	10	
134	25	184
135	12	129
136	12	82
137	12	49
138	12	76
139	12	71
140	12	121
141	10	52
142	10	
143	10	99
144	10	58
145	10	44
146	10	
147	10	39
148	10	
149	10 ▽	40
150	10	40
151	8	
152-160	7	
161	7	27
162	7	20
163	7	
Superman: The Man of Steel		
DC, 1991		
0	3	
1	6	17
2	3	
3	3 ▽	9
4-16	2	
17	3	
18	4	18
19	3	18
20-21	3	
22	2	
22/Variant	3	
23-30	2	
30/Variant	3	
31-49	2	
50	3	
51-99	2	
100	3	
100/Variant	4	
101-134	2	
1000000	3	
Ann 1-6	4	
Supernatural Thrillers		
MARVEL, 1972		
1	27	101
2	10	67
3	10	34
4	10	40
5	27 ▽	95
➥1st Living Mummy		
6	10	44
7	10	45
8	10	
9	10	35
10	10	39
11	10	37
12	10	42
13	10	39
14	10	
15	10 △	28
Super-Team Family		
DC, 1975		
1	12	36
2	6	28
3	6 △	29
4	6 ▽	24
5	4	27
6	4	
7	4 ▽	20
8-9	4	
10	4	22
11	3	16
12-14	3	
15	3	20
Super-Villain Team-Up		
MARVEL, 1975		
1	7	38
2	5	
3	4	
4	4	23
5	4	35
5/30¢	20	76
6	3	
6/30¢	20	
7	3	
7/30¢	20	
8-12	3	
12/35¢	15	
13	3	
13/35¢	15	
14	3	
14/35¢	15	
15-17	3	
Swamp Thing		
DC, 1972		
1	60 △	214
2	30	110
3	20	72
4	20	66
5	15	76
6	15	60
7	12	78
8	10	46
9	10 ▽	45
10	10	53
11	5 △	34
12	5 △	31
13	5	
14	5	49
15	5	33
16	5	31
17	5	28
18	5	29
19	5	
20	5	32
21-23	5	
24	5	30
Swamp Thing		
DC, 1986		
46	4	
47-49	3	
50	4	
51	3	
52	4	
53	5	
➥Batman app		
54	3	15
55-81	3	
82-83	2	
84	5	
➥Sandman app.		
85-89	2	
90	3	
91-99	2	
100	3	
101-124	2	
125	3	
126-140	2	
140/Platinum	6	
141-149	2	
150	3	
151-158	2	
159-171	3	
Ann 4-7	4	
Tales From the Crypt		
E.C., 1950		
20	775	
21	900	
22	700	
23	520	1381
24-25	520	
26-29	400	
30	400	875
31	460	
32	300	888
33	675	1338
➥Crypt Keeper origin		
34-46	295	

For issues not listed here, check our **STANDARD CATALOG OF COMIC BOOKS**. The largest book about comics ever, it includes prices and details for more than 155,000 comic books.

Or look for our portable version, the **COMIC BOOK CHECKLIST & PRICE GUIDE**.

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△ #69

SGT. FURY AND HIS HOWLING COMMANDOS

Growing the family tree

In *Sgt. Fury* #69, Fury and his men went on leave back to the States where readers were introduced to members of Fury's family, including Jacob Fury, who would go on to become Fury's enemy Scorpio in *Nick Fury, Agent of S.H.I.E.L.D.*

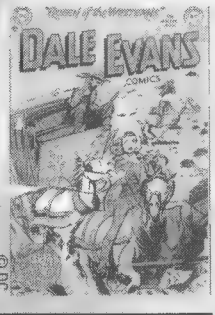
Image © 1969 Marvel

THE BOTTOM LINE

	In Treblinka							Rescues Dino	Hitler appears	
	51 FEB 68	52 MAR 68	53 APR 68	54 MAY 68	55 JUN 68	56 JUL 68	57 AUG 68	58 SEP 68	59 OCT 68	60 NOV 68
NM Price	$15	$15	$15	$15	$15	$15	$15	$15	$15	$15

Dale Evans #21

★★★



"The Bull-Ridge Bandit!" • 8 pp.

Dale finds skullduggery afoot when she's hired to help supervise a movie.

The old lipstick-up-the-barrel trick prevents a phony actor from pulling down the curtain on Dale.

"The Case of the Baffling Baseball Diamonds!" (Sierra Smith) • 6 pp.

A women's pro baseball team helps Sierra tag out a gang of crooks.

"Cowgirl Schoolmarm!" • 8 pp.

"Dale Evans' Roundup" • 2 text pp.

DC
Feb 1952
Writers: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

Last CGC copy 9.6 Then 10¢ NOW $100

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Tales of Asgard		
MARVEL, 1968		
1	30	110
Tales of Suspense		
MARVEL, 1959		
1	1400	
2	540	
3	475	
4	450	
5-10	325	
11-20	240	
21-32	150	
33-38	135	
39	3500	
➥1st Iron Man		
40	1100	
41	650	
42	325	2125
43-45	325	
➥1st Crimson Dynamo		
46-47	210	
48	265	1614
➥1st red/gold armor		
49	210	
50	155	
51	105	
52	140	
53	120	780
➥Watcher origin		
54-56	62	
57	170	2088
58	210	1191
➥Cap America app		
59	210	1218
➥Cap stones start		
60	120	
61	82	532
62	82	
63	180	1018
➥Bucky origin		
64	72	449
65	125	746
66	125	571
➥Red Skull origin		
67	52	
68	52	336
69	52	
70	52	284
71	42	241
72-73	42	
74	42 ▲	144
75	42	146
76	42	180
77	42	186
78-79	42	
80	42	165
81	32	215
82	32	172
83	32	170
84	32	
85	32	166
86	32	162
87	32	182
88	32	178
89	32 △	131
90	32	205
91	32	146
92	32	156
93	32	200
94	32 ▽	177
95	32	214
96	32	169
97	32	175
98	32	186
99	32 ▽	184
Tales of Tellos		
IMAGE, 2004		
1-3	4	
Tales of the Darkness		
IMAGE, 1998		
½	3	
½/A	4	
1-4	3	
Tales of the Vampires		
DARK HORSE, 2003		
1-5	3	
Tales of the Zombie		
MARVEL, 1973		
1	25	
2	18	
3	15	40
4	15	51
5	15	
6-10	10	
Ann 1	15	
Tales to Astonish		
MARVEL, 1959		
1	2000	
2	635	
3-5	440	
6-10	355	
11-20	265	
21-26	200	
27	3600	
➥1st Hank Pym		
28-34	175	
35	1900	
➥1st Ant-Man		
36	625	
37-38	350	
39	350	1056
40	350	
41	230	1223
42-43	230	
44	500	2676
➥1st Wasp		
45-46	150	
47	150	706
48	150	
49	250	866
➥1st Giant Man		
50	95	591
51	95	311
52	95	
53	95 △	475
54	95	
55	95	383
56	95	
57	125	1169
➥Spider-Man app.		
58	95	
59	150	1088
➥Giant-Man vs. Hulk		
60	175	1563
➥Hulk stories start		
61	75	800
62	90	411
➥1st Leader		
63	75	397
64	75	
65	75	496
66	70	
67	70	361
68	70	
69	70	294
70	100	307
➥Namor stories start		
71	55	162
72	55	220
73-74	55	
75	55	157
76	55	162
77-78	55	
79	55	212
80	55	155
81	55	207
82	78	
➥Iron Man app.		
83	55	209
84	55	145
85	55	172
86	55	140
87	55	145
88	55	195
89	55	140
90	55	212
91	52 ▽	172
92	75	155
➥Silver Surfer app		
93	75	394
➥Silver Surfer app		
94	50	136
95	50	168
96	50	131
97	50	176
98	50	143
99	50	
100	75 ▽	159
101	85	205
Targitt		
ATLAS-SEABOARD, 1975		
1	9	33
2	8	
3	7	
Tarzan		
DELL, 1948		
1	900	
2	525	
3-5	385	
6-9	290	
10	260	
11	235	
12-15	220	
16-20	160	
21-30	135	
31-54	80	
55-70	50	
71-79	42	
80-99	30	
100	40	
101-110	28	
111-120	25	
121-131	20	
Tarzan		
GOLD KEY, 1962		
132-154	14	
155	18	
156-162	10	
163-164	8	
165	10	
166-167	8	
168	10	
169-170	8	
171	10	
172-200	7	
201-206	6	
Tarzan		
DC, 1972		
207	17	63
208	10	43
209	6	
210	6	27
211-216	4	
217	4	41
218-229	4	
230	8	49
231-233	8	
234	8	55
235	8	42
236	3	21
237-238	3	
239	3	22
240-244	3	
245	3	19
246-252	3	
253	3	27
254	3	
255	3	17
256-258	3	
Tarzan		
MARVEL, 1977		
1	3 △	21
1/35¢	15	
2	2	
2/35¢	15	
3	2	
3/35¢	15	
4	2	
4/35¢	15	
5	2	
5/35¢	15	
6-29	2	
Ann 1	3	
Ann 2-3	2	
Tarzan Family		
DC, 1975		
60	5	
61	5	20
62-66	4	
Team Titans		
DC, 1992		
1/A	4	
1/B-1/E	3	
2-24	2	
Ann 1	4	
Ann 2	3	
Teenage Mutant Ninja Turtles		
MIRAGE, 1984		
1	300	1055
1/Counterfeit	2	
2	28	90
2/Counterfeit	2	
3	15 ▽	53
3/Misprint	15	
4	12	57
5	4	
6	3	
7	5	
8	4	
9-10	3	
11	4	
12-15	3	
16-62	2	
Teen Titans		
DC, 1966		
1	260 ▽	572
2	100	166
3	40	195
4	40	
5	40	148
6-7	32	
8	32	140
9	32	129
10	32	239
11-17	28	
18	33	97
19-20	33	
21	33	196
22	33	
23	18	
24	18	206
25	18	
26	12	254
27-30	12	
31	20	
32	18 △	73
33	18 △	108
34-35	18	
36	18	103
37	18 △	114
➥Giant-sized		
38	18	83
39-40	12	
41	12	80
42-43	12	
44	7	24
45-47	7	
48	12	21
➥1st Harlequin		
49	7	
50	20	
➥Batgirl returns		
51-52	6	
53	6 △	35
Teen Titans		
DC, 1996		
1	4	20
2-3	3	
4	3	8
5-10	3	
11	2	
12	3	
13-24	2	
Ann 1	4	
Ann 1999	5	
Terry and the Pirates		
HARVEY, 1947		
3	285	376
4	160	
5	100	
6	65	
7	65	150
8-10	65	
11-12	55	
13	55	125
14-16	55	
17	55	54
18-20	55	
21-23	45	
24	45	115
25	45	
26-28	28	

Flashback 1986

20 years ago in CBG...

#642 MARCH 7 1986

Beginning this issue with a letter from reader **Dana Gabbard**, the topic of **Marvel**'s refusal to return **Jack Kirby**'s art unless he signed a waiver dominated the letters column for more than a year.

#643 MARCH 14 1986

Floods in California destroyed the homes of many comics industry personnel, including the offices of **Eclipse Comics**.

#644 MARCH 21 1986

"Art for Kids Sake" brought together 60 popular cartoonists. In the project, headed by **Milton Caniff** (***Steve Canyon***) and **Irwin Hasen** (***Dondi***), the cartoonists each inked their characters on a 3x4-foot color painting.

#645 MARCH 28 1986

For the first time in its history, **DC Comics** went back to press with an issue: **Frank Miller**'s ***Batman: The Dark Knight Returns*** #1, which had blown out of stores quickly and even received coverage in *Rolling Stone* and *Spin* magazines.

— By Ray Sidman from the Comics Buyer's Guide archives

Origin of Sgt. Fury | Crossover with *Capt. Savage* #11 | Fury on leave; goes to 15¢ | 1st Jacob Fury | 1st Missouri Marauders | On Russian Front

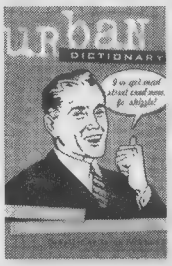
	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
	DEC 68	JAN 69	FEB 69	MAR 69	APR 69	MAY 69	JUN 69	JUL 69	AUG 69	SEP 69	OCT 69	NOV 69	DEC 69	JAN 70	FEB 70
NM Price	$15	$15	$15	$12	$12	$12	$12	$12	$12	$12	$12	$12	$12	$12	$12

PRICE GUIDE KEY:
CGC INDICATORS

▲ Average price paid has gone **up THREE months in a row**
△ Average price paid has gone **up since last month**
▲ Average price paid has gone **up TWO months in a row**
▽ Average price paid has gone **down since last month**

Urban Dictionary

From the creator of *urbandictionary.com*, a site a hustla might visit after a making his daily ego search, comes this handy directory of modern slanguage. Unlike the online version, this edition can be read while chillaxin' in meatspace.



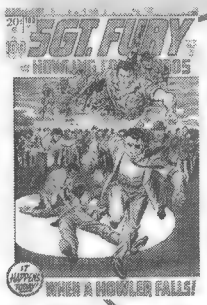
ANDREWS MCMEEL
WRITER:
AARON PECKHAM
B/W • 344 Pgs.
$12.95

Despite the name, the terminology collected herein is not limited to street talk. There is a fair amount of cyber lingo, such as leet (elite) and technosexual (a dandy who really loves his gadgets). There are some older terms, such as the CB-era 10-4 (A-OK). There are such Britishisms as mate and telly (a close friend and the television, respectively). There are even expressions popularized by various television shows, from Paris Hilton's "That's hot" to Homer Simpson's "d'oh!"

If you're a parent who wants to understand what his teens are saying — or a teen who wants to understand what his peers are saying — this is the book for you. It's not only informative, it doesn't take itself too seriously. You're bound to find it crucial, fly, or just bomb diggity, ya smell me? If not, well, then, boo that.

★★★ — Jack Abramowitz

www.andrewsmcmeel.com
ISBN 0-7407-5143-3



SGT. FURY AND HIS HOWLING COMMANDOS

A creative crossover

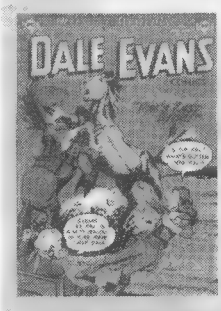
To celebrate its 100th issue, *Sgt. Fury* featured a present-day "reunion" of The Howlers and the Marvel creative personnel who worked on the comic book. And, no, it wasn't a stale banquet with rubber chicken. There was more than enough excitement for all.

△ #100

image © 1972 Marvel

UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Thing CHARLTON, 1952	
1	735
2-4	585
5-9	540
10-14	390
15	295
16	295 319
17	295
Thing MARVEL, 1983	
1	6 24
2-10	2
11-36	1
30 Days of Night IDEA & DESIGN WORKS, 2002	
1	55 △ 83
1/2nd	7 9
2	25 48
3	10 20
Ann 2004	5
Thor MARVEL, 1966	
126	125
127	45 ▽ 313
128	45 220
129	45 175
130	45 243
131	45 210
132	45 72
133	45 163
134	45 182
135	45 ▽ 170
136	45
137	45 230
138	45 △ 120
139	45 121
140	45 ▽ 150
141	32 137
142	32 168
143	32 221
144	32 136
145	32 127
146	32 134
147	32 131
148	32 159
149	32 130
150	32 207
151	32 ▽ 104
152	32 99
153	32 127
154	32 85
155	32 ▽ 108
156	32 71
157	32 90
158	32 174
159	32 118
160	32 136
161	25 103
162	25 101
163	25 102
164	25 104
165	40 231
➥Warlock app.	
166	36 173
167	24 157
168	36
➥Galactus origin	
169	36 146
170	20 70
171	20 95
172	20 76
173	20 76
174	20 95
175	20 ▽ 73
176	20 △ 86
177	20 95
178	18
179	18 67
180	24 ▽ 117
➥Thor vs. Mephisto	
181	23 111
182	12 △ 66
183	12
184	12 73
185	12 85
186	12
187	12 114
188	12 △ 71
189	12
190	12 56
191	12
192	12 64
193	55 ▽ 286
➥Silver Surfer app.	
194	12 46
195	12 73
196-198	12
199	12 49
200	16 90
201	9 63
202	9 △ 49
203	9
204	9 46
205	9
206-207	7
208	7 37
209	7 41
210	7 63
211	7 48
212-215	7
216	7 29
217-220	7
221	7 77
222	7 31
223-224	7
225	14 ▽ 111
➥1st Firelord	
226	7 43
227	5 23
228	5 24
229	5
230	5 23
231	5 21
232	5 33
233	5 22
234	5 20
235	5 17
236	5
237	5 21
238	5 17
239	5 25
240-241	5
242	5 17
243-245	5
246	5 13
247-248	5
249	5 26
250	5 16
251	5 23
252-253	5
254	5 22
255-259	5
260	5 21
260/35¢	15
261	5 16
261/35¢	15
262	5
262/35¢	15
263	5
263/35¢	15
264	5
264/35¢	15
265	3
266	3 19

RETROVIEW
Dale Evans #22 ★★★★



"The Challenge of the Cheyenne Princess!" • 8 pp.

Laughing Deer helps teach a skeptical writer that Indians are not only brave but capable.

This is an excellent Indian-positive human-interest tale, uncommon in comics of the era.

"The Double Who Almost Died!" (Sierra Smith) • 8 pp.

"Pal's Last Ride!" • 8 pp.

DC
Apr 1952
Writers: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

An aging Pal and the youthful Soda both touch Dale and Uncle Six in perhaps the best story in the series.

"The Snake Dance of the Hopis" 2 text pp.

© DC

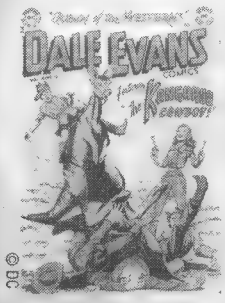
CGC copies Then 10¢ NOW $100

UNSLABBED Near Mint	SLABBED CGC 9.4 NM
267-289	3
290	3 11
291-299	3
300	8
301-336	2
337	7 31
➥1st Beta Ray Bill	
338	3
339	5 15
340	4
341	3
342	4
343-348	2
349	3
350-373	2
374	3
375-400	2
401-410	1
411	3
412	2 15
413-431	1
432-433	2
434-449	1
450	3
451-473	1
474-475	2
475/Variant	3
476-481	2
482	3
483-499	2
500	3
501-502	2
Ann 2	65 327
Ann 3	12
Ann 4	10
Ann 5-6	8
Ann 7	7 24
Ann 8	6
Ann 9-10	4
Ann 11	4 14
Ann 12	4
Ann 13-19	3
Thrilling Comics BETTER, 1940	
1	2000
2	800
3	650
4-10	500
11-18	425
19	500
➥1st Amer. Crusader	
20	425
21-30	350
31-40	310
41	700
➥Hitler cover	
42-52	270
53-61	225
62	225 836
63-70	225
71-74	90
75	90 132
76-78	90
79	90 239
80	90
THUNDER Agents TOWER, 1965	
1	140 471
2	75
3-5	55
6-8	42
9-10	35
11-15	38
16-17	22
18	22 45
19	22 57
20	15
Thunderbolts MARVEL, 1997	
-1	2
0	1
1	4
2-5	3
6-11	2
12	6
13-24	2
25	3
26-49	2
50	3
51-76	2
77-78	3
79-81	2
Ann 1997	3
Ashcan 1	3
Tick NEC, 1988	
1	15 41
2	8 24
2/Variant	15
3	6
4	8 17
5	8
6-7	5
8-8/Variant	8
9-12	3
12/Ltd.	20
13	4
Special 1	50
Special 2	25
Time Tunnel GOLD KEY, 1967	
1	40
2	35 148
Titans DC, 1999	
1	3
2-24	3
25	4
26-50	3
Ann 1	4
Tomahawk DC, 1950	
1	850
2	400
3-5	290
6-10	195
11-20	125
21-27	100
28	110
29	130
➥Frazetta art	
30	90
31-40	70
41-50	56
51-56	45
57	85
➥Frazetta art	
58-60	40
61-80	32
81-90	25
91-100	15
101-110	10
111-120	8
121-127	6
128	6 95
129-132	6
133-140	5
Tom & Jerry Comics DELL, 1949	
60	50
61-65	40
66-70	36
71-80	28
81-89	24
90	24 98
91-100	18
101-110	14
111-120	12

Fury's father — Fred Jones joins — Dum Dum fights Man-Mountain McCoy — Reprints *Sgt. Fury* #25

	76	77	78	79	80	81	82	83	84	85
THE BOTTOM LINE	MAR 70	APR 70	MAY 70	JUN 70	SEP 70	NOV 70	DEC 70	JAN 71	FEB 71	MAR 71
NM Price	$12	$12	$12	$12	$12	$12	$12	$12	$12	$12

Dale Evans #23 ★★★



"The Kangaroo Cowboy!" • 8 pp.
Dale's encounter with a kangaroo and an Australian trainer helps solve yet another crime in the modern West.

Sometimes it's hard to believe how much plot DC could cram into eight pages, but this is a fine example.

"The Salted Gold Mine!" • 6 pp.
"The Case of the Jovial Jackdaw!" (Sierra Smith) • 6 pp.
"The King of the Grizzlies!" • 6 pp.
"The Bravest Pioneers" • 2 text pp.

DC
Jun 1952
Writers: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

Red CGC copy **9.4** **Then 10¢ NOW $100**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
121-130	9	
131-150	7	
151-170	6	
171-190	5	
191-200	4	
201-214	3	
215	3	36
216-230	3	
231-300	2	
301-327	1	
328-329	5	
330	20	
331-341	7	
342-344	15	

Tomb of Darkness
MARVEL, 1974
➥Cont'd from *Beware*

9	20	
10	10	
11	10	26
12-20	10	
20/30¢	20	
21	10	
21/30¢	20	
22-23	10	

Tomb of Dracula
MARVEL, 1972

1	100	331
2	35	123
3	35	118
4	30	103
5	18	50
6	18 △	99
7	15	76
8	12	45
9	12	48
10	100 ▽	348
	➥1st Blade	
11	10	75
12	12	83
13	35	122
	➥Blade origin	
14	12	55
15	10	43
16	10	51
17	12	39
18	10 △	53
19	12 ▽	52
20	10	50
21	10	59
22	8	45
23	8 ▽	35
24	8	40
25	8	47
26	8	55
27	8	40
28	8	48
29	8	28
30	10	46
31	8	41
32	8	39
33	7	31
34	7	32
35	7 ▽	41
36	7	34
37	7	34
38	7	32
39	7	
40	7	36
41	7	35
42	6	27
43	6	27
43/30¢	18	
44	6	
44/30¢	18	
45	6	36
45/30¢	18	
46	6	23
46/30¢	18	
47	6	23
47/30¢	18	
48	6	25
49	6	
50	10 △	54
51	6	31
52	6	28
53	6	30
54	6	23
55	6	
56	6	31
57	6	23
57/35¢	12	
58	6	30
58/35¢	12	
59	6	
59/35¢	12	
60	6	29
60/35¢	12	
61	5	23
62	5	23
63	5	24
64	5	24
65-66	5	
67	5	31
68	5	40
69	5	31
70	8	36

Top Comics
GOLD KEY, 1967

Flintstns:	1-2 10	
Flintstns:	3 . . 15	39
Flintstns:	4 . . 15	
Flipper:	1 . . . 10	31
MMouse:	1-2 10	
MMouse:	3 . . 15	38
MMouse:	4 . . 15	
Tweety:	1 . . . 10	
Tweety:	2 . . . 10	26

Top-Notch Comics
M.L.J., 1939

1	3500	
2	1500	
3	1000	
4	825	
5	900	
6-8	650	
9	3000	
	➥1st Black Hood	
10	1000	
	➥2nd Black Hood	
11-15	625	
16-20	550	
21-30	425	
31-38	250	
39	250	821
40-45	250	

Tower of Shadows
MARVEL, 1969

1	55	269
2	25	
3	25	67
4-5	25	
6	15	54
7-8	15	
9	8	
Special 1	22	86

Transformers
MARVEL, 1984

1	10	42
2	5	12
3	5	24
4	3	16
5	3	20
6	3	20
7	3	
8	3	20
9	3	15
10	3	20
11	3	
12	3	14
13	3	13
14-18	3	
19	3	8
20	3	
21-39	2	
40	2	1
41-45	2	
46	2	1
47-55	2	
56	2	23
57-69	2	
70-75	5	
76	5	14
77	10	23
78	10	
79	10	34
80	18	72

Transformers: Generation 1
DREAMWAVE, 2002

1/Autobot	4	15
1/Decepticon	4	
1/Chromium	6	21
1/2nd-3rd	3	
2/Autobot	4	7
2/Decepticon	4	
2/2nd	3	
3-6	3	

Transformers: The War Within
DREAMWAVE, 2002

Ashcan 1	3	10
1	3	13
1/Variant	7	
2-5	3	
5/A	5	
6	3	

Transmetropolitan
DC, 1997

1	8	30
2	6	
3-5	4	
6-60	3	

Trigger Twins
DC, 1973

1	18	

Trouble
MARVEL, 2003

1	3	10
2-5	3	

True 3-D
HARVEY, 1953

1	30	111
2	30	

Turok, Son of Stone
DELL, 1956

3	155	574
4-5	125	
6-7	110	
7/15¢	135	
8-10	110	
11-20	75	
21-30	48	
31-40	38	
41-50	28	
51-60	22	
61-70	15	
71-90	10	
91-99	8	
100	8	50
101-110	8	
111-130	6	
GS 1	100	

Twilight Zone
GOLD KEY, 1962

1	90	334
2	55	
3	42	
4-10	35	
11-20	30	
21-27	16	
28-30	10	
31-40	8	
41-51	6	
52-70	5	
71-92	4	

Two-Fisted Tales
E.C., 1950

18	700	
19	500	
20	325	
21-22	260	
23-25	210	
26-30	160	
31-35	130	
36-40	115	
41	115	568
Ann 1	550	
Ann 2	400	

Two-Gun Kid
MARVEL, 1948

1	660	
2	300	
3	220	543
4	220	
5	200	
6-10	165	
11-12	125	
13-20	90	
21-30	80	
31-44	60	
45-46	55	
47	45	
48	50	
49-50	40	
51	50	
52	40	
53-54	20	
55	40	
56	20	
57	40	
58-59	20	
60	30	
	➥Two-Gun Kid origin	
61-80	12	
81-82	8	
83	8	50
84	8	
85	8	84
86-92	8	
93-129	4	
129/30¢	20	
130	4	
130/30¢	20	
131	4	
131/30¢	20	
132-136	4	

2001, A Space Odyssey
MARVEL, 1976

1	5	21
2	5 ▽	20
3-5	5	
6	5	17
7	5	
7/35¢	20	
8	12	47
8/35¢	20	
9	5	
9/35¢	20	
10	5	
10/35¢	20	
GS 1	12	

Ultimate Fantastic Four
MARVEL, 2004

1	5	14
2	4	9
3	3	
4	2	
5	3	
6	2	
7	3	
8	4	
9-13	2	
13/Sketch	6	
14-18	2	
19	5	
20	4	
21	3	
21/Variant	8	
22-24	3	
Ann 1	4	

Ultimates
MARVEL, 2002

1	7	16
1/DF	Millar 20	
1/DF	Quesada25	
2		13
3	6	10
4	10	18
5	8 ▽	15
6	7	9
7	6	
8	5	9
9	6	12
10	4	
11	3	
12	2	4
13	4	
13/DF	Millar 20	

Ultimates 2
MARVEL, 2005

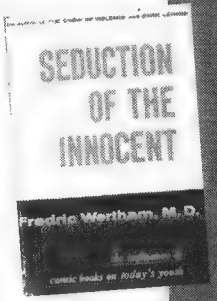
1	5	
1/2nd	3	
1/Sketch	35	
2-8	3	
Ann 1	4	

Ultimate Spider-Man
MARVEL, 2000

½	8	19
½/Conv	18	27
1	65 ▽	116
1/white	375	275
1/DF	175 ▲	139
1/Kay-Bee	4	
1/FCBD	3	12
1/Checkers	7	
1/Payless	6	73
1/Target	175	192
3	16 ▽	29
4	8 ▽	29
5	55	60
6	9	25
6/Niagara	35	
7	9 ▽	19
8	8	18
8/Payless	6	
9	6	12
10	6	16
11	5	15
12	4	15
13	5	17
14	4	13
15	5	15

Flashback 1981

25 years ago in CBG...



#383 MARCH 20 1981

Carl Smith continued his chapter-by-chapter rebuttal of ***Seduction of the Innocent***, **Fredric Wertham**'s 1953 book about the negative effects of comics on America's youth.

Jim Shooter denied the rumor that former Beatle **Paul McCartney** was interested in buying **Marvel Comics**.

#384 MARCH 27 1981

The first ***Trufan Adventures*** cartoon by **Ward Batty** and **Jerry Collins** appeared in this issue.

The cover of this issue, drawn by **Ken Holden**, celebrated **Carl Barks**' 80th birthday.

— By Ray Sidman
from the Comics Buyer's Guide archives

Izzy's origin — Patton appears — Reprints *Sgt. Fury* #27 — Goes to 20¢ — Reprints *Sgt. Fury* #2 — 1st Dugan's Deadly Dozen — Series' creators appear

	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
	APR 71	MAY 71	JUN 71	JUL 71	AUG 71	SEP 71	OCT 71	DEC 71	JAN 72	FEB 72	MAR 72	APR 72	MAY 72	JUN 72	JUL 72
NM Price	$12	$12	$12	$12	$12	$12	$12	$12	$12	$12	$12	$12	$12	$12	$25

PRICE GUIDE KEY:
OTHER CGC GRADES

Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4
CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

Witch Girls Inc. #2

What good is a mermaid who doesn't want her hair mussed? That's what Psyche encounters, as yacht pirates threaten a Washington bay, and a new mermaid is born. Jenna wears the Comb of Miranda and becomes a mermaid to escape boredom, but, once she stops the crooks, her hair becomes more important! It's a good thing Aquaman didn't think that way.

HEROIC
WRITERS:
STEVE PERRIN, ET AL.
ARTISTS:
CHRIS MORINAN, ET AL.
COLOR • 32 PGS.
$2.99

The second story, "Trial," takes a hard look at male-female relationships and the damage we do. Wilson Hill asks the question, "Do you know where your children are? And what are they doing now?" — and has The Black Enchantress wander through the aftermath of a wild party on campus. Jeffrey Daniels is put on trial for date rape but examines his attitudes towards women and male roles.

The last vignette in the book features an AIDS/STD tale that promotes abstinence. And marriage. Faithfulness. Cool. Keep it up, boys.

Gotta love the Frank Brunner cover, too!

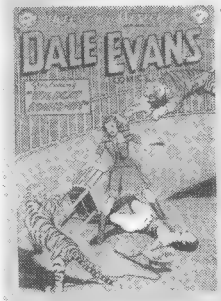
★★½ — **Tim Lasiuta**

www.heroicpub.com

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Ultimate Spider-Man CONTINUED		
16	3	11
17	3	14
18	3	13
19	3	16
20	3	13
21	3	13
22	4	15
23	3	
24	3	14
25	3	15
26	3 ▽	13
27	4	12
28	3	
29	4	16
30	3	13
31	4	12
32	3	10
33	4	17
34	3	14
35	3	13
36	3	9
37	3	15
38	3	9
39	3	11
40	3	13
41	3	
42	3	11
43	3	11
44	3	
45	3	11
46	3	
47	4	
48	3	24
49	3	8
50	4	13
53	3	
60	8 ▽	15
61	5	
62	8	
63	5	
➥Gwen Stacy returns		
64	4	
65	5	
66	2	
67	3	
68-71	2	
72	4	
73-77	2	
78-85	3	
Ann 1	4	
SP 1	4	11
Ultimate War MARVEL, 2003		
2	3	11
3	3	
4	3	13
Ultimate X-Men MARVEL, 2000		
½	5	14
1	14	36
1/Sketch	20	
1/DF	40	105
1/Checkers	30	47
1/NYPost	8	
1/Universal	60	
2	7	17
3	6	13
4	5	11
5	5	13
6	4	
7	4	12
8	4	13
9	4	12
10	4	12
11	3	14
12	3	11
13	4	
14	3	
15	4	
16	3	8
17	3	8
18	5	
19	4	11
20	3	
21	3	7
22-26	3	
27-32	2	
33	5	
34	4	12
40	2	
41	5	
42	4	
43-49	2	
50	5	
50/Conv	15	18
51-59	2	
60-61	3	
61/Coipel	5	34
62-64	3	
Ann 1	4	
Uncanny X-Men MARVEL, 1970		
-1	2	
142	25 ▽	41
➥Future Past		
143	8 ▽	24
144	6	22
145	7 ▽	22
146	6	20
147	6 △	22
148	6 △	19
149	5 △	21
150	5	19
151	5 ▽	15
152	5 △	17
153	5	16
154	5 ▽	18
155	5	16
156	5	19
157	5 ▽	20
158	6 ▽	23
➥Rogue app.		
159	5	25
160	5	18
161	5 ▽	20
162	6 ▽	22
163	5	20
164	5	24
165	5	17
166	5	16
167	4	14
168	5	18
169	5	21
170	5	19
171	5	22
➥Rogue joins team		
172	5	19
173	5	18
174	5	18
175	5	21
176	4	12
177	4	16
178	5	12
179	4	12
180	3	
181	4	11
182	5	18
183	5	18
184	4	17
185	4	14
186	4 △	14
187	3	11
188	3	14
189	4	16
190	4	12
191	5	15
192	4	14
193	5	16
194	3	19
195	3	18
196	3	12
197	3	13
198	3	17
199	3	14
200	6	18
201	5 ▽	21
➥Portacio art		
202	4	17
203	4	15
204	4	
205	4	23
206	4	14
207	4	18
208	4	14
209	4	18
210	5	26
211	5 ▽	18
212	8	24
➥Wolv. vs. Sabretooth		
213	8 △	25
➥Wolv. vs. Sabretooth		
214-215	3	
216	4	8
217-218	3	
219	4	17
220	4	18
221	7	24
➥1st Mr. Sinister		
222	5	25
➥Wolv vs Sabretooth		
223	4	18
224	3	
225	3 △	13
226	3	
227	3	10
228	3	13
229	3	13
230-231	3	
232	4	
233	3	
234	3 ▽	17
235-240	3	
241	3	9
242	3	
243	3	10
244	5	22
➥1st Jubilee		
245	3	22
246-247	3	
248	5	21
➥1st Jim Lee X-Men		
249	3	
250	3	13
251	3	19
252	3	15
253-254	3	
255	3	18
256	3 △	16
257	3	14
258	3	14
259	4	16
260	3	
261	3	16
262	3	16
263	3	17
264-265	3	
266	14 ▽	44
➥1st Gambit		
267	6 ▽	21
➥Jim Lee, 2nd Gambit		
268	6	19
269	3	
270	4	17
271	3	13
272-273	3	
274	3	12
275	3	15
276	3	14
277-280	3	
281	2	10
282	3	16
283	5	14
284	4	
285	3	
286	2	
287	3	
288-291	2	
292	3	
293	2	
294/Collector's	3	9
295/Collector's	2	9
296/Collector's	3	12
297-299	2	
300	3	11
301-302	2	
303	3	10
304	2	12
305	2	8
306	2	
307	5	
308-328	2	
329	4	
330-352	2	
353	3	
354-362	2	
363	4	
364	3	
365-378	2	
379	3	
380-381	2	
381/DF	7	25
382-386	2	
387	3	
388-393	2	
394	2	12
395-403	2	
404	4	
405-411	2	
412	2	9
413-415	2	
416	3	11
417-429	2	
430-438	3	
439	2	
440-441	3	
442	2	
443	3	
444	4	
445-449	2	
450	7	
➥1st X-23		
451	6	6
➥X-23 app.		
452	3	
453-454	2	
455	4	
456-461	2	
461/Kubert	15	
462-465	3	
Ann 1	50 △	206
Ann 2	45	119
Ann 3	14	35
Ann 4	6	23
Ann 5	5 ▽	18
Ann 6	7	13
Ann 7	5	16
Ann 8	4	17
Ann 9	10	10
Ann 10	8	19
Ann 11	4	20
Ann 12	4	16
Ann 13	3	
Ann 14	6	16
Ann 15	4	
Ann 16	2	
Ann 17-18	3	
Ann 1995	4	
Ann '96-'98	3	
Ann '00-'01	4	

RETROVIEW
Dale Evans #24

★★★½



DC
Aug 1952
Writers: Uncredited
Pencils: Uncredited
Inks: Uncredited
Cover: Uncredited

"Dale Evans' Wildcat Roundup!" • 8 pp.

Dale Evans encounters Fanny Lee, "the bring-'em-back-alive girl," but immediately gets on the circus queen's bad side.

How Dale and Fanny emerge as friends makes for one of the best stories in the series.

"The Tenderfoot Redskins!" • 6 pp.

"The Crimes of the Ex-Owlhoots!" • 8 pp.

"Dale Writes a Shooting Script" • 2 text pp.

© DC

Price Code copy. 4.5 Then 10¢ NOW $100

△ #104

SGT. FURY AND HIS HOWLING COMMANDOS

A blast from the past

In *Sgt. Fury* #104, Marvel revived one of its war heroes from its Atlas days, Combat Kelly, giving him command of a group of military offenders originally formed by Dum Dum Dugan in *Sgt. Fury* #98. The new team would get its own short-lived series.

Image © 1972 Marvel

THE BOTTOM LINE

	101	102	103	104	105	106	107	108	109	110
				Origin of Howlers		Reprints #35	Combat Kelly appears		Crossover with *Combat Kelly* #4	
								Eisenhower appears		J. Jonah Jameson appears
NM Price	SEP 72 $12	SEP 72 $10	OCT 72 $8	NOV 72 $8	DEC 72 $8	JAN 73 $8	FEB 73 $8	MAR 73 $8	APR 73 $8	MAY 73 $8

Dale moves to Dell

© Western Publishing

Not long after Dale and Roy stopped making movies together and began starring in their television show late in December 1951 — a show that initially ran six years and became a staple of Baby Boomer memories — DC apparently wished Dale "Happy Trails," when it either lost the rights to and/or canceled Dale's series. With the introduction of Laughing Deer, a Cheyenne Indian princess, in #18, the stories became markedly more interesting from the human-interest standpoint, though the art was never inspiring. The DC series is also known for Alex Toth's nifty work on Sierra Smith in #1-11. Dell, Roy's publisher, picked up Dale's adventures for a 22-issue quarterly run beginning with *Four Color* #479 (Jul 53). The only reference to Roy in the DC series came in informative text pieces entitled "Dale Evans' Roundup."

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
Uncle Scrooge DELL, 1953		
4	310	
5	220	
6-7	185	
8	140	
9-10	125	
11-15	100	
16-20	80	
21-25	65	
26	65	713
27-30	65	
31-35	55	
36	55	610
37-40	55	
41-50	45	
51-70	40	
71	38	
72-100	32	
101-120	20	
121-140	18	
141-160	12	
161-171	10	
172-176	15	
177-178	25	
179	225 ▽	975
180	35	
181	15	68
182-185	15	
186-197	10	
198	15	90
199-200	10	
201-219	6	
220-240	5	
241-260	4	
261-299	3	
300-308	2	
309-318	7	
Uncle Scrooge GEMSTONE, 2003		
319-346	7	
Underdog CHARLTON, 1970		
1	60	
2	38	
3-5	30	
6-10	25	
Underdog GOLD KEY, 1975		
1	35	
2	20	
3	12	
4-5	8	
6-10	6	
11-20	5	
21-23	4	
Undersea Agent TOWER, 1966		
1	32	
2	22	47
3-6	18	
Unity VALIANT, 1992		
0	5	19
0/Red	75	70
1	4	
1/Gold	10	
1/Platinum	12	
YB 1	4	
Unknown Soldier DC, 1977		
205	5	28
206-210	5	
211-229	4	
230-247	3	
248-249	5	
250-267	3	
268	5	
Unknown Worlds of Science Fiction MARVEL, 1975		
1	12	35
2-3	7	
4	7	26
5-6	7	
Special 1	10	
Untouchables DELL, 1962		
3-4	50	
Unusual Tales CHARLTON, 1955		
1	125	
2	75	
3-5	45	
6-11	80	
12	56	
13	30	
14-15	56	
16	30	
17-18	22	
19	22	77
20-21	22	
22	35	
23	14	
24-27	30	
28-29	14	
30-31	10	
32	10 ▽	52
33-40	10	
41-47	6	
48	6	47
49	6	
USA Comics TIMELY, 1941		
1	12000	
2	4400	
3	3100	
4-5	2500	
6	3550	
7	3400	
8-10	2250	
11-12	1500	
13-17	1250	
Usagi Yojimbo FANTAGRAPHICS, 1986		
1	8	22
2-3	5	
4-5	4	
6-38	3	
Special 1-3	4	
Summer 1	5	
Valor E.C., 1955		
1	190	
2	140	
3-4	115	
5	105	581
Vampire Lestat INNOVATION, 1990		
1	5	23
2	3	18
3	3	13
4-12	3	
Vampirella WARREN, 1969		
1	325	
2	125	139
3	200	
4	75	109
5	75	291
6	70	162
7	70	209
8	70	
9	70	174
10	30	141
11	43	199
12	43	142
13	43	
14	43	140
15	43 ▽	125
16	30	
17	30	150
18	30	107
19	30 △	148
20-21	30	
22	30	119
23	30	
24	30	71
25	30	101
26	20	
27	30	
28	25	159
29-36	25	
37	20	
38	20	96
39	20	168
40	20	85
41	20	95
42-45	20	
46	25	
47-49	20	
50	20	86
51-54	17	
55	17	80
56	17	
57	17 ▽	62
58-59	17	
60	17	64
61	17	76
62	17	130
63-64	17	
65	17	70
66-67	17	
68	17 ▽	79
69	17	66
70	17	
71-84	16	
85	16	70
86-88	16	
89	16	57
90	16	83
91-93	16	
94	16	111
95-96	16	
97	16	39
98-99	16	
100	30	
101	16 ▽	126
102	16	124
103	16	102
104-108	16	
109	16	117
110-111	16	
112	45	120
113	195	
Ann 1	175	
Special 1	30	
Vampire Tales MARVEL, 1973		
1	35	
2-3	18	
4	18	137
5	18	48
6	18	110
7	18	
8	20	87
9-10	20	
11	25	
➥Scarce		
Ann 1	30	
➥Scarce		
Vault of Evil MARVEL, 1973		
1	60	190
2-4	25	
5-6	15	
7	15	62
8-10	15	
11-18	12	
19	12	27
20-23	12	
Vault of Horror E.C., 1950		
12	4000	
13	800	
14	725	
15	600	
16	500	
17-19	360	
20-25	275	
26-30	225	
31-40	185	
Venom MARVEL, 2003		
1	10	43
2	3	5
3	2	
4-5	3	
6	2	
7-8	3	
9	4	
10-18	3	
Vicki ATLAS-SEABOARD, 1975		
1	28	
2	18	
3	12	44
4	12	
Villains United DC, 2005		
1	12	
1/2nd	8	
1/3rd	3	
2	5	
3-6	3	
Vision & Scarlet Witch MARVEL, 1982		
1	2	17
2-4	2	
Vision & Scarlet Witch MARVEL, 1985		
1	2	
2-12	1	
War CHARLTON, 1975		
1	8	30
2-10	5	
11-22	3	
23-49	2	
War Is Hell MARVEL, 1973		
1	25	95
2	18	
3-5	14	
6-8	10	
9	8	72
10-15	8	

Flashback 1976

30 years ago in CBG...

#120 MARCH 5 1976

Goldmine, the record-collector's magazine, was advertised in this issue. Not only would both *Goldmine* and ***TBG*** eventually be purchased by **Krause Publications** (later purchased by current parent company **F+W Publications**), but also they both work out of the same offices — in fact, they currently work side-by-side.

#121 MARCH 12 1976

Few comics-strip creators have been censored by their syndicates as much as **Mort Walker**, and ***TBG/CBG*** has been the place to find the originals for 20 years. Before being censored, the second panel's balloon read, "OK, buddy! What do you have in those pockets?"

David Scroggy, later vice president of publishing at **Dark Horse Comics**, started his new ***TBG*** column, ***Wugga Wugga***.

#123 MARCH 26 1976

TBG reported the suspension of ***Doonesbury*** by many newspapers during a sequence revealing that one of its characters was gay. The *Cleveland Press* suspended the strip but offered copies to anyone sending a self-addressed stamped envelope; 3,600 readers took the newspaper up on it.

Winners of the slightly overdue **1974 Comic Art Fan Awards** were announced — Favorite Writer: Roy Thomas; Favorite Penciller: Jim Starlin; Favorite Inker: Tom Palmer; Favorite Editor: Roy Thomas; Favorite Comic Book: *E-Man*; Favorite Fanzine: *The Comic Reader*.

— By Ray Sidman
from the Comics Buyer's Guide archives

Reprints Fights Baron #39 | Reprints Fights Baron Strucker #40 | Marvel Value Stamps #93, #79, and #98, respectively | Goes to 25¢ | Reprints #20 | Reprints #21 | Reprints #22 | Reprints #23 | Reprints #24

111	112	113	114	115	116	117	118	119	120	121	122	123	124	125	126
JUN 73	JUL 73	AUG 73	SEP 73	OCT 73	NOV 73	JAN 74	MAR 74	MAY 74	JUL 74	SEP 74	OCT 74	NOV 74	JAN 75	MAR 75	MAY 75
$6	$6	$6	$6	$6	$6	$6	$6	$6	$6	$6	$5	$5	$5	$5	$5

PRICE GUIDE KEY: OTHER GRADES — **Unslabbed (loose) Very Fine/Near Mint** is **5/6** (83%) of the unslabbed NM price above; **Very Fine (VF)** is **2/3** (67%) of NM; **Fine (F)** is **1/3** (33%) of NM; **Very Good (VG)** is **1/5** (20%) of NM; **Good (G)** is **1/8** (12.5%) of NM

Young Avengers #7

Part One of "Secret Identities" finds Captain America in Avengers Tower, agonizing over the fact that the so-called Young Avengers are, indeed, young. Since the team members in question are minors, Cap finds it within his purview to alert the parents that their children wear spandex and battle such evildoers as The Shocker and Kang the Conqueror. Meanwhile, something's up with Patriot, as he undertakes a solo adventure.

MARVEL
WRITER:
ALLAN HEINBERG
ARTIST:
ANDREA DIVITO
COLOR • 32 PGS.
$2.99

Young Avengers #7 hits on a theme that most teen-agers can easily identity with: keeping secrets from and admitting said secrets to parents. And, as in the *X-Men 2* feature film, parallels are made between being outed as a super-hero and coming out of the closet as a homosexual. Yawn. Teens who enjoy Heinberg's TV work (*The O.C.*, *Party of Five*) may find the soap-opera elements interesting, but there's not much here for anyone else, especially older readers who remember when super-hero team comics were actually fun.

In terms of art, Andrea DiVito steps in ably for Jim Cheung.

★★ **— Brett Weiss**

www.marvel.com

△ #121

SGT. FURY AND HIS HOWLING COMMANDOS

Title catches up with logo

Although the cover logo had said "Sgt. Fury and His Howling Commandos," it wasn't until #121 that the indicia reflected the same information. Maybe the rest of the team demanded equal billing. At any rate, the whole series can be found under *Sgt. Fury* in our listings.

image © 1975 Marvel

	#25 Reprints reprinted	Reprints #26	Reprints #27	Reprints #28	Reprints #29	Reprints #30	Reprints #31	Regional price variant	Reprints #32	Regional price variant
	127	128	129	130	131	132	133	133/30¢	134	134/30¢
	JUL 75	SEP 75	OCT 75	NOV 75	JAN 76	MAR 76	MAY 76	MAY 76	JUL 76	JUL 76
NM Price	$5	$5	$5	$5	$5	$4	$4	$20	$4	$20

THE BOTTOM LINE

Warlock
MARVEL, 1972

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
1	32	121
2	15	52
3	15	55
4	8	49
5	8	29
6	7	50
7	7	
8	7	48
9	10	41
10	10	40
11 △	10	29
12	8	35
12/30¢	15	65
13 ▽	8	35
13/30¢	15	
14	8	22
14/30¢	15	
15 △	8	31

Warlord
DC, 1976

1 △	10	43
2	4	
3-6	3	
7-29	2	
30-47	1	
48	2	
49-130	1	
131	2	
132	1	
133	2	
Ann 1	3	
Ann 2-6	1	

Watchmen
DC, 1986

1 △	8	18
➥Moore, Gibbons series		
2	5	14
3	5	10
4-7	4	
8	4	8
9	4	6
10-11	4	
12	4	12

Weapon X
MARVEL, 1995

1	2	8
2-4	2	

Weapon X
MARVEL, 2002

1-8	2	
9-28	3	

Web of Horror
MAJOR MAGAZINES, 1969

1	90	714
2	55	769
3	65	
➥1st Wrightson cvr		

Web of Spider-Man
MARVEL, 1985

1 ▲	8	19
2	6	15
3	5	
4-5	4	
6	4	11
7	4	23
8	4	10
9-10	4	
11	3	13
12-28	3	
29	5	15
30	4	
31	5	
32	5	15
33-35	3	
36	4	
37	3	
38	5	
39-47	3	
48	8	15
➥1st Demogoblin		
49	2	
50	3	
51-57	2	
58	3	
59	8	
60-61	3	
62-89	2	
90	5	
91-99	2	
100	4	
101-105	2	
106/Collector's	5	
106	1	
107-113	2	
113/Collector's	4	
114-116	2	
117	3	
117/Variant	5	
118	3	
119	2	
119/Collector's	6	
120	4	
121-124	2	
125	3	
125/Variant	4	
126-129	2	
129/Collector's	5	
Ann 1	7	
Ann 2	6	10
Ann 3-10	3	
SS 1	4	

Weird Fantasy
E.C., 1950

1	1150	
2	500	
3-4	425	
5	335	
6-10	240	
11-13	180	
14	300	
15	200	850
16-19	170	
20	200	
21	285	
22	140	

Weird Mystery Tales
DC, 1972

1	30	101
2	20	108
3	15	
4-6	12	
7	12	35
8-10	12	
11	10	
12	10	73
13	10	57
14	10	
15	10	45
16-18	10	
19	10	75
20	10	
21	15	
22-24	10	

Weird Science
E.C., 1950

1	1450	
2	625	
3-4	575	
5-10	360	
11-12	230	
13	230	1674
14	230	
15-18	260	
19-22	335	

Weird Science-Fantasy
E.C., 1954

23-24	235	
25	270	
26	220	
27	235	
28	260	
29	450	

Weird Suspense
ATLAS-SEABOARD, 1975

1	12	35
2	8	
3	7	

Weird War Tales
DC, 1971

1	125	500
2	75	
3	45	
4-5	30	
6-10	20	
11	12	113
12	12	
13	12	34
14-20	12	
21-28	8	
29	8	20
30-31	8	
32-50	6	
51-76	5	
77	5	59
78-92	5	
93	6	29
94-101	5	
102-123	4	
124	4	17

Weird Western Tales
DC, 1972

12	45	163
13	30	105
14	20	88
15	20	79
16-19	12	
20	12	58
21-27	12	
28	12	52
29	16	50
30	8	
31	8	42
32-34	8	
35	8	42
36	8	41
37-42	8	
43-50	6	
51-70	5	

Weird Wonder Tales
MARVEL, 1973

1 ▽	14	47
2	7	
3 ▽	7	31
4-7	5	
8	4	30
9-15	4	
15/30¢	20	
16	4	
16/30¢	20	
17	4	
17/30¢	20	
18-20	4	
21	4	33
22	4	

Weird Worlds
DC, 1972

1	12	44
2-5	7	
6	8	
7	6	
8-10	5	

Werewolf By Night
MARVEL, 1972

1 ▽	80	260
2	30	105
3	15	54
4	18	77
5 △	15	59
6-7	15	
8	15	57
9	15	61
10	15	63
11	12	41
12	12	44
13	12	49
14	12	45
15	15	54
16	12	46
17	12	34
18	10	
19	10	57
20	10	33
21-22	8	
23	8	31
24	8	
25 ▽	8	36
26	8	30
27	8	22
28	8	33
29 ▽	8	37
30	8	31
31	8	31
32 ▲	60	329
➥1st Moon Knight		
33	30	143
34	8	72
35	5	
36	5	37
37	10	55
38	5	
38/30¢	15	
39	5	46
39/30¢	15	
40-41	5	
42	12	38
43	18	45

Western Action
ATLAS-SEABOARD, 1975

1	9	37

Western Gunfighters
MARVEL, 1970

1	28	82
2-3	15	
4	18	
5	15	
6	15	65
7	15	
8-16	7	
17-33	5	

What If...?
MARVEL, 1977

1 ▲	15	41
2	10	34
3 ▽	8	20
4	8	22
5	8	15
6	5	13
7	5	10

RetroView

GREEN ARROW: THE LONGBOW HUNTERS

Reviewed by Brent Frankenhoff

After years of being what appeared to be a Batman imitator, Green Arrow was given a much harder edge in 1987, when Mike Grell basically reinvented the character in the three-issue mini-series *Green Arrow: The Longbow Hunters*.

Printed in what DC then called its "Dark Knight Format" (now commonly called Prestige Format), the series was grimmer and grittier than almost any other DC comic of the time and established GA as a hero to be reckoned with. A long-running ongoing series came along shortly after.

Green Arrow: The Longbow Hunters ™ DC Comics

COST TO OWN THE ORIGINALS IN NM: $10

Longbow Hunters #1 ★★★★

© DC Comics

DC
ca. 1987 • 48 pp
Writer: Mike Grell
Pencils: Grell
Inks: Lurene Haines
Cover: Grell

"The Hunters"

Green Arrow and Black Canary relocate to Seattle and investigate a drug ring and a serial killer.

Mike Grell gets his mini-series under way quickly, setting up a pair of subplots involving two different serial killers who come together by issue's end. Along the way, Green Arrow retells his origin, updating it slightly, and Grell examines GA's relationship with Black Canary closely, making previously unspoken thoughts clear.

One fun note here is that the $2.95 cover price and direct-sale-only marketing was designed to keep younger readers away from the adult situations inside. No "suggested for mature readers" labels here.

Mint Cat copy: 9.8 **Then $2.95 NOW $4**

	UNSLABBED Near Mint	SLABBED CGC 9.4 NM
8	5	24
9	5	11
10	5	16
11	4	22
12	4	14
13	5	
14-15	4	
16	3	
17	4	17
18-19	3	
20	3	10
21	3	12
22-23	3	
24	3	23
25-26	3	
27	5	21
28	8	18
29	3	
30	8	18
31	8	27
32-33	3	
34	3	20
35	5	14
36	3	20
37-45	3	
46	4	
47	3	
Special 1	4	

What If...?
MARVEL, 1989

-1	2	
1	4	11
2-20	3	
21-23	2	
24	4	
25	3	
26-49	2	
50	3	
51-99	2	
100	2	9
101-104	2	
105 ➥1st Spider-Girl	12	55
106-113	2	
114	3	

Whiz Comics
FAWCETT, 1940

1 ➥1st Captain Marvel	70000	
2	5200	
3	3400	
4	2800	
5	2250	
6	1650	
7	1725	
8-9	1650	
10	1250	
11-12	1100	
13-14	1075	
15	1250	
16-18	1100	
19-20	750	
21	800	
22-24	600	
25 ➥1st Capt. Marvel Jr.	6200	
26	550	
27-30	525	
31-32	460	
33	525	
34	365	
35	410	
36-40	365	
41-43	260	
44	300	
45-50	260	
51-60	210	
61	175	520
62-70	175	
71-82	150	
83-99	130	
100	130	836
101-120	110	
121-152	100	
153-155	200	

Witchblade
IMAGE, 1995

0	5	
½	15	23
1	25	26
1/B	15	
2	18	24
2/A	15	
3	10	20
4	8	
5	8	18
6-7	6	
8-10	5	
10/DF	20	
10/AmEnt	8	
11-14	4	
14/Gold	6	
15	4	
16-18/A	3	
18/AmEnt	5	
19-25	3	
25/A	4	
25/B	8	
25/C	15	
26-27	3	
28	3	11
29-41/A	3	
42	3	30
43-49	3	
50	5	
50/A	15	
50/B	30	
50/C-50/D	5	
51-74	3	
75	5	
76-80	3	
80/Holiday	10	
81-91	3	
500	5	

Witching Hour
DC, 1969

1	150	596
2	70	
3	50	193
4-6	25	
7	18	
8-10	15	
11	15	189
12	15	331
13	15	117
14	10	280
15-20	10	
21	10	249
22-37	10	
38	10	229
39-40	10	
41	10	64
42-49	10	
50	10	48
51	10	65
52	8	47
53-63	8	
64	8	40
65-66	8	
67-70	5	
71	5	22
72	5	31
73-76	5	
77	5	36
78-83	5	
84	5	16
85	5	

Wolverine
MARVEL, 1982

1	25	42
2 ▲	18	29
3 ▽	17	33
4	16	24
-1	2	
½	3	18
½/Ltd	8	
1 ▽	10	31
2	6	18
3	5	18
4	5	15
5	5	14
6	4	12
7	5	12
8	5	15
9	5	14
10	8	32
11-14	4	
15	5	
16-19	4	
20	5	
21-23	4	
24-40	3	
41	4	9
42	2	
43	3	
44	2	
45-47	3	
48	3	15
49	3	
50	4	17
51-56	2	
57	3	
58-74	2	
75 △	4	13
76-79	2	
80	8	
81-84	2	
85	3	
85/Variant	4	
86-90	2	
87-90/Deluxe	4	
91-98	2	
99	4	
100	5	22
100/Variant	8	
101-124	2	
125	4	
125/Variants	10	
126-130	2	
131	5	10
131/A	3	24
132-133	2	
133/Variant	4	
134-144	2	
145	4	14
145/Gold foil	25	35
145/DF	50	14
145/Silver foil	30	14
145/Nabisco	400	107
146	5	24
147-149	2	
150	3	
150/DF	14	19
151-165	2	
166	3	10
167-189	2	
Ann 1995	4	
Ann '96-'97	3	
Ann '99-'00	4	
Ann 2001	3	
Special 1	4	

Wolverine
MARVEL, 2003

1	7	15
2	5	
3	4	
4	3	12
5-9	3	
10	2	
11-15	3	
16-20	2	
20/Variant ➥Retailer incentive	90	95
20/Texas ➥Texas con premium	20	29
21-26	2	
26/Silvestri	15	
26/DF	20	
27	2	
27/Quesada	25	
28-29	2	
30-35	3	

Wolverine: The Origin
MARVEL, 2001

1	25	28
1/DF	50	54
2	12	17
2/DF	24	
3	8	17
3/DF	20	
4	5	14
4/DF	20	
5	4	13
5/DF	20	
6	5	15
6/DF	20	

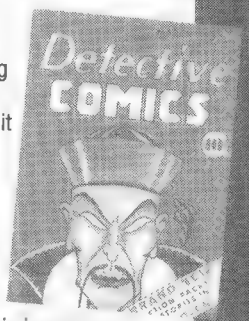
Wonder Woman
DC, 1942

1	17000	
2	3100	
3	1900	
4	1200	4375
5	1050	
6-9	900	
10	900	3438
11-20	650	
21	450	1713
22-23	450	
24	600	
25	450	
26-30	425	
31-40	415	
41-44	400	
45	500	
46-50	400	
51-60	310	
61-70	240	
71-79	190	
80-90	155	
91-100	120	
101-104	90	
105 ➥1st Wonder Girl	600	
106-110	80	
111-129	70	
130	70	176
131	56	
132	56	280
133	56	531
134	56	
135	56	201
136	56	336
137	56	361
138	56	201
139-141	56	
142	56	395
143	56	438
144-145	56	
146	56	357

Other Flashbacks

On this date...

MARCH 1937 The inaugural issue of what is currently the world's longest-running comic book, ***Detective Comics*** #1, came out, bringing with it a slew of firsts: first important single-theme comic, first villain cover (Fu Manchu), and the first appearances by Cosmo the Phantom of Disguise, Slam Bradley, and Speed Saunders.



MARCH 1940 **Doc Savage** received his inauguration in comics in ***Shadow Comics*** #1. The character first appeared in pulp books in March 1933.

MARCH 1941 Fan-favorite sidekick **Bucky** first appeared in ***Captain America Comics*** #1. The issue also included the debut of **The Red Skull**.

MARCH 1955 Generations have laughed along with **Alfred E. Neuman**, starting with ***Mad*** #21, where he first appeared in a fake cover ad.

MARCH 1962 Would you believe ***Adventure Comics*** #294 featured the debut of **Bizarro Marilyn Monroe** and **Bizarro President John F. Kennedy**? It's true.

MARCH 1963 **Tony Stark/Iron Man** first appeared in the classic ***Tales of Suspense*** #39.

MARCH 1991 **Marvel Comics** introduced **Darkhawk** in ***Darkhawk*** #1, and the man who would become **Carnage**, **Cletus Kasady**, first appeared in ***Amazing Spider-Man*** #345.

— By Ray Sidman from the Comics Buyer's Guide archives

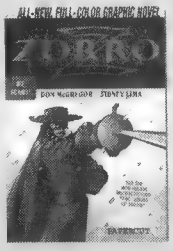
135	136	137	138	139	140	141	141/35¢	142	142/35¢	143	144	145	146	147	148
SEP 76	OCT 76	NOV 76	JAN 77	MAR 77	MAY 77	JUL 77	JUL 77	SEP 77	SEP 77	NOV 77	JAN 78	MAR 78	MAY 78	JUL 78	SEP 78
$4	$4	$4	$4	$4	$4	$4	$15	$4	$15	$4	$4	$4	$4	$4	$4
Goes to 30¢	Reprints #34	Reprints #35	Reprints #36	Reprints #44	Reprints #45	Reprints #46	Regional price variant	Reprints #47	Regional price variant	Goes to 35¢	Reprints #49	Reprints #50	Reprints #51	Reprints #52	Reprints #53

PRICE GUIDE KEY: OTHER CGC GRADES
Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4
CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

Zorro: Scars

Don McGregor has done it all with Zorro: comic books for Topps, comic strips, and now graphic novels.

"Scars" finds Zorro and Eulalia on the run from Monasterio and his lancers. They head north, where the mysterious Yellowstone greets them. Along the way, they encounter Thierry and Amelie Besson, a mapmaker and former museum curator. The latter couple is trying to prove the West is more than buffalo territory, and the mysterious Ripklaw trails them so knowledge of the true West cannot be spread. Zorro and Amelie join the Bessons and help defeat Ripklaw and his trapper-gang, as they ski down a treacherous incline towards certain death!



NBM/PAPERCUTZ
WRITER:
DON MCGREGOR
ARTIST:
SIDNEY LIMA
Color • 96 Pgs.
$7.95

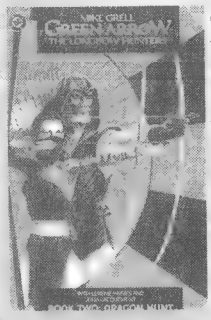
While not the best Zorro Don McGregor has written, a growing niche market will ensure its success. Eulalia is Zorro's match, while the explorers slow them down just enough to force Zorro to test his survival skills yet again.

Sidney Lima could have aged Amelie. Instead of looking 30-ish, she is supposed to be 50. But that is the only complaint. Kids will love it!

★★★ — **Tim Lasiuta**

www.papercutz.com
ISBN: 1-59707-016-5

RETROVIEW
Longbow Hunters #2 ★★★★



DC
ca. 1987 • 48 pg.
Writer: Mike Grell
Pencils: Grell
Inks: Lurene Haines
Cover: Grell

"Dragon Hunt"

Green Arrow has to rescue a severely injured Black Canary after her undercover investigation goes awry.

The tension and mystery continues to build, as Green Arrow works on the case of The Robin Hood Killer while Black Canary attempts to destroy a drug ring.

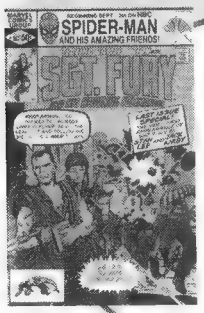
Green Arrow eventually comes face to face with his quarry, a female archer named Shado, who proves to be at least his equal and who later aids GA when he rescues Black Canary from the drug dealers.

Excellent pacing and exquisite art make for a gripping story that will keep readers turning the pages.

© DC Comics

Copy: 9.8 — Then $2.95 NOW $3

	UNSLABBED Near Mint	CGC 9.4	SLABBED NM
Wonder Woman CONTINUED			
147	56		283
148	56		
149	56		366
150-151	50		
152	50		279
153-154	50		
155	50		334
156-159	50		
160-161	30		
162	40		212
163-170	30		
171-173	25		
174	25		81
175	25		135
176	25		180
177	25		255
178	25		
179	25		349
180	25		
181	33		117
182-183	33		
184	33		105
185	33		143
186	33		71
187	33		158
188-189	33		
190	33		116
191	40		213
192-195	40		
196	40		104
197	40		93
198	40		
199	40	▲	174
200	40	△	213
201	14		
202	14		145
203-205	14		
206	14		48
207	14		100
208	14	△	66
209	14		
210	14		45
211	25		133
➥100-page issue			
212-213	11		
214	30		223
➥100-page issue			
215	11		39
216	11		
217	11		57
218	11		43
219	7	▽	19
220	7		
221	7		35
222	7		35
223	7		
224	7		35
225	7		
226	7		44
227	7		31
228	7		23
229	7		27
230	7		
231	7		31
232	7		36
233-236	7		
237-239	6		
240	6	△	28
241	6		32
242	6		37
243-249	6		
250	6		26
251	6		
252	6		27
253-260	6		
261	5		15
262	5		33
263-267	5		
268	5		19
269-279	4		
280	3		
281-283	5		
284-299	3		
300	6		23
301-329	3		
Wonder Woman DC, 1987			
0	6		
1	4		
2-10/A	3		
11-17	2		
18	2		6
19-84	2		
85	10		
➥1st Deodato art			
86	4		
87-93	3		
94-99	2		
100	3		
100/Variant	4		
101-119	2		
120	3		
121-199	2		
200	4		
201-213	2		
214	25		
➥Inf. Crisis tie			
215	10		
216	7		
217	6		
218	5		
219	15		
➥Max Lord dies			
219/2nd	3		
220	12		
221-223	3		
1000000	3		
Ann 1-2	2		
Ann 3-8	3		
Special 1	2		
World's Best Comics DC, 1941			
1	18000		
World's Finest DC, 1941			
2	4000		
3	2900		
4-5	1975		
6-7	1450		
8	1275		
9	1300		
10	1050		
11-12	895		
13	895		3525
14-16	895		
17	875		
18-20	805		
21-27	610		
28	610		2803
29-30	610		
31-40	530		
41-60	430		
61-64	320		
65	540		
66-70	370		
71	900		
➥1st Sup/Bat team			
72-73	550		
74-80	375		
81-90	235		
91-93	175		
94	525		
➥Sup/Bat team origin			
95-99	175		
100	260		
101-110	105		
111-120	85		
121	85		497
122-137	75		
138	75		383
139-142	75		
143	52		267
144	52		
145	52		201
146-148	52		
149	52		221
150	52		
151-152	50		
153	45		224
154-155	45		
156	55		
➥Bizarro, Joker app.			
157-160	45		
161	45		238
162	38		171
163-165	38		
166	38		158
167-168	38		
169	38		197
170	38		190
171	38		
172	38		224
173	38		296
174	38		215
175-177	38		
178	30		161
179	30		225
180	30		140
181	25		103
182	25		90
183-190	25		
191-193	20		
194	20		80
195-196	20		
197	20		105
198	80		347
➥Sup/Flash race			
199	80	▽	346
➥Sup/Flash race			
200-202	16		
203	16		86
204	16		106
205	16		
206	16		83
207	16		61
208	16		60
209	16		71
210	16		58
211	16		
212	16	△	52
213-214	14		
215	14		49
216	14		
217	14		33
218	14		
219	14		54
220	14	△	66
221	14		24
222-224	14		
225	14		66
226	14	△	74
227	14		
228	14		79
229-242	6		
243	6		22
244-245	6		
246	6		26
247-270	6		
271	4		15
272-299	4		
300	4		17
301-323	3		
Worlds of Fear FAWCETT, 1952			
2	325		
3	250		
4-9	200		
10	475		
Worlds Unknown MARVEL, 1973			
1	17		57
2	10		33
3	7		
4	5		23
5-8	5		
Wulf the Barbarian ATLAS-SEABOARD, 1975			
1	12	●	41
2	9	▽	26
3-4	8		
Xenozoic Tales KITCHEN SINK, 1987			
1	8		
2-5	6		
6-10	5		
11-14	4		
X-Factor MARVEL, 1986			
-1	2		
1	3		15
2-4	2		
5	3		
6	5		20
7	3		
8-22	2		
23	5		14
24	8		21
25-49	2		
50-53	3		
54-59	2		
60-69	3		
70-91	2		
92	4		6
93-105	2		
106/Variant	3		
107-124	2		
125	3		
126-129	2		
130	3		
131-149	2		
Ann 1-6	3		
Ann 7	2		
Ann 8-9	3		
X-Force MARVEL, 1991			
-1	2		
1/A	2		11
1/B-1/E	2		
2	3		
3	2		
4	2		9
5-24	2		
25	3		
26-30	2		
31-33	1		
34-38	2		
38/Variant	3		
39-49/Deluxe	2		
50	3		
50/A	4		
51-98	2		
99	3		
100-115	2		
116	2		4
117	2		7
118-129	2		
Ann 1-3	3		
Ann 1995	4		
Ann '96-'97	3		
Ann '98-'99	4		



△ #167

SGT. FURY AND HIS HOWLING COMMANDOS

Back to the beginning

After years of reprints, *Sgt. Fury and His Howling Commandos* wrapped up its run in 1981 with one last reprint of the first issue. That original story written by Stan Lee and illustrated by Jack Kirby hadn't been reprinted in a while, so it was a treat for newer fans.

Image © 1981 Marvel

	#54 Reprints reprinted	Reprints #55	Reprints #56	Goes to 40¢	Reprints #58	Reprints *Capt. Savage* #6	Reprints #59	Reprints #60	Reprints #61	Reprints #62
	149	150	151	152	153	154	155	156	157	158
	NOV 78	JAN 79	MAR 79	JUN 79	AUG 79	OCT 79	DEC 79	FEB 80	APR 80	JUN 80
NM Price	$4	$4	$4	$3	$3	$3	$3	$3	$3	$3

THE BOTTOM LINE

Longbow Hunters #3 ★★★★

© DC Comics

"Tracking Snow"

Shado's mission of revenge is fully revealed and Green Arrow assists her in it, while getting some of his own back.

Mike Grell wraps up this "re-launch" of Green Arrow well, tying everything up with a nice, neat bow, while also setting things up for an ongoing series by giving Green Arrow $350,000 in laundered money. Yes, that sounds ethically wrong, but it's all covered in the story.

Shado's origin story is intriguing, and she has all the makings of a memorable character. It's a shame that, aside from a later mini-series, she hasn't made many appearances in the DC universe since.

DC
ca. 1987 • 48 pp.
Writer: Mike Grell
Pencils: Grell
Inks: Lurene Haines
Cover: Grell

Last CGC copy: 9.8 **Then $2.95 NOW $3**

Wonder-Zzz $

	UNSLABBED Near Mint	CGC 9.4	SLABBED NM
1/Cyclops	4		
1/Magneto	3		
1/Collector's	5		
2	4		
3-20	3		
21-24	2		
25	5		15
25/Gold	25		20
25/Ltd.	30	▽	43
26-29	2		
30	3		
31-49	2		
50	3		
50/Variant	4		27
51-54	2		
54/Silver	25		
55-61	2		
62	2	▽	9
62/A	3		13
63-79	2		
80	3		
80/Holofoil	10		13
80/DF	7		
81-98	2		
99-100/G	3		
101-104	2		
105	3		
106-113	2		
114	5		22
115	2		
116	2		16
117-144	2		
145-147	3		
148	2		
149	3		
150	4		
151	3		7
152	2		
153-157	3		
158	2		
159	3		
160-164	2		
165	3		
166-169	2		
170-Ann 3	3		
Ann '95-'01	4		
Ashcan 1	1		

X-23
MARVEL, 2005

1	7	▽	12
1/Variant	3		
2	4		
2/Variant	6		5
3	5		
4	4		
5	3		

Y: The Last Man
DC, 2002

1	30	△	33
2	15		24
3	5		
4	4		7
5	4		
6-39	3		

Zip Comics
M.L.J., 1940

1	3500		
2	1600		
3	1250		
4	900		
5	900		2133
6	750		1853
7-8	750		
9	800		
10	750		
11-17	600		
18	625		
19	600		
20	900		
21-26	540		
27	800		
28-30	540		
31-40	375		
41-47	280		

Zoo Funnies
CHILDREN COMICS, 1945

1	120		
2	70		120
3	70		
4-6	60		
7-9	52		
10-15	38		

Zorro
GOLD KEY, 1966

1	70		148
2-3	38		
4	38		88
5-6	34		
7	34		80
8-9	28		

ZZZ
ALAN BUNCE, 2000

1	3		

X-Men
MARVEL, 1963

1	7000		
➥1st X-Men			
2	1900		6400
3	1030		4251
4	900	△	3768
5	550		2192
6	500		2021
7	475		1967
8	360		1449
9	360		1301
10	360		
11	300		
12	500		2008
➥1st Juggernaut			
13	275	▽	1302
14	250		1041
15	190		902
16	190		637
17	100		1004
18	100		
19	100		520
20	100		419
21	90	△	339
22	90		408
23	90	▽	368
24	90	▲	345
25	90	▽	332
26	90		348
27	90	▽	344
28	155		710
➥1st Banshee			
29	90		330
30	90		316
31	90		372
32	90		280
33	90		452
34	90		423
35	150		1030
➥Spider-Man app.			
36	65		263
37	65		245
38	80		285
39	90		437
40	90	▲	249
41	65		314
42	65		258
43	65		306
44	65		301
45	65		209
46	65		390
47	65		222
48	65		255
49	75		347
50	75	▽	315
51	75		241
52	65		267
53	72		301
54	72	▽	265
55	72		233
56	72	▽	277
57	72		306
58	100		451
➥1st Havok			
59	70		
60	70	△	276
61	70		288
62	70		324
63	70		314
64	70		290
65	70		262
66	80		334
➥Last new issue			
67	35	△	153
68	35		
69	35	△	135
70	35		144
71	35		144
72	35		144
73	35		313
74	35		124
75-76	35		
77	35		127
78	35		153
79	35		
80	35		126
81	40		161
82	40		141
83	40		203
84	40		207
85	40		163
86	35		100
87	35		143
88	35		130
89	35		121
90	35		167
91	35		199
92	35		145
93	35		118
94	500	▽	1821
➥2nd New X-Men			
95	85	▽	328
➥Thunderbird dies			
96	55	▽	224
97	48	▽	185
98	48	▽	182
98/30¢	125		
99	48	▽	187
99/30¢	125		
100	60	△	215
➥Phoenix orig. starts			
100/30¢	135		1538
101	55	△	324
➥Phoenix origin			
102	28		130
103	28		127
104	28	△	110
105	28		96
105/35¢	60		
106	28		86
106/35¢	60		
107	28		118
107/35¢	60		
108	35	▽	129
➥1st Byrne X-Men			
109	30	▲	111
➥1st Weapon alpha			
110	20	△	77
111	20	△	69
112	20	▽	73
113	20	▽	75
114	20		91
115	20	△	82
116	16		66
117	16	▽	56
118	16	△	50
119	16	▲	49
120	28	▽	120
➥1st Alpha Flight			
121	28	▽	76
122	12	▲	56
123	12	▽	48
124	12	▲	46
125	12		52
126	12		46
127	12		39
128	12	△	48
129	20	▲	71
➥1st Kitty, E. Frost			
130	12	△	49
131	12		55
132	12	▽	43
133	12		53
134	12		47
135	12	▲	46
136	11		39
137	14	▽	48
➥Phoenix dies			
138	8	▽	32
139	11	▲	43
140	11		33
141	11	▽	49
➥Future Past			

X-Men
MARVEL, 1991

-1	4		
1/Beast	5		15
1/Colossus	3		

Tony's Back Page

This old chair

The first furniture moved into the new family room at Casa Isabella was a 45-year-old rocking chair which, truth be told, doesn't have as much rock as it once did. Its original habitat was the living room in my parents' house. When they got new furniture, they asked if I wanted the chair. To my Sainted Wife Barbara's dismay, I said "yes" immediately. My defense … sentimental reasons.

This was my "comics chair," though I don't think it was ever called that until after I had moved to New York City and a job at Marvel Comics. Between my abortive stab at college and my comics career, I worked for *The Cleveland Plain Dealer* on the night shift. During the week, noon would generally find me sitting on the chair, eating a sandwich, watching old, badly edited movies on TV.

Once a week, on my way into work, I would take a detour to pick up the week's comics from Vicki's Delicatessen. The always friendly Vicki would carefully put aside for me one copy of every new issue. *Every* new issue. I wanted to write comic books and, being a young man of no vices, I could afford to buy each and every one of them. My defense … research.

I never read my comics at work. I'd grab a few hours sleep when I got home, wake, make myself a sandwich, open a Pepsi, and settle into "the chair" to read until it was time to head for work again. I read everything from *Action Comics* to *Young Romance*.

The "comics chair" went from my parents' house to our old family room, back porch, and garage. My neighbor's cat used it more than I did. But, seeing our new and then-empty family room, I brought "the chair" back inside for a last hurrah. It felt good to sit in it, eat a sandwich, drink some Pepsi, and read comics.

The "comics chair" will remain with me, albeit in a different room. I'm happy about that. It still has a lot of sandwiches and comic books left in it.

— Tony Isabella

Reprints #63	Goes to 50¢	Reprints #64	Reprints #68	Reprints #69	Reprints #70	Reprints #71	Reprints #72	Reprints #1	In Korea	D-Day	In Vietnam	Battle of the Bulge	Reprints #6, #7	Reprints #18, #19	Reprints #29, #30
159 AUG 80 $3	160 OCT 80 $3	161 DEC 80 $3	162 FEB 81 $3	163 APR 81 $3	164 JUN 81 $3	165 AUG 81 $3	166 OCT 81 $3	167 DEC 81 $3	Ann. 1 CA. 65 $120	Ann. 2 AUG 66 $55	Ann. 3 AUG 66 $30	Ann. 4 APR 68 $22	Ann. 5 AUG 69 $10	Ann. 6 AUG 70 $9	Ann. 7 CA. 71 $9

PRICE GUIDE KEY: OTHER CGC GRADES
Slabbed CGC 9.8 (NM/M) is **3 times** the CGC 9.4 price above
CGC 9.0 (VF/NM) is **2/5 (40%)** of CGC 9.4
CGC 9.6 (NM+) is **1.5 times** CGC 9.4
CGC 8.0 (VF) is **1/5 (20%)** of CGC 9.4

ENTERTAINMENT CARDS MARKET REPORT

By RAY SIDMAN

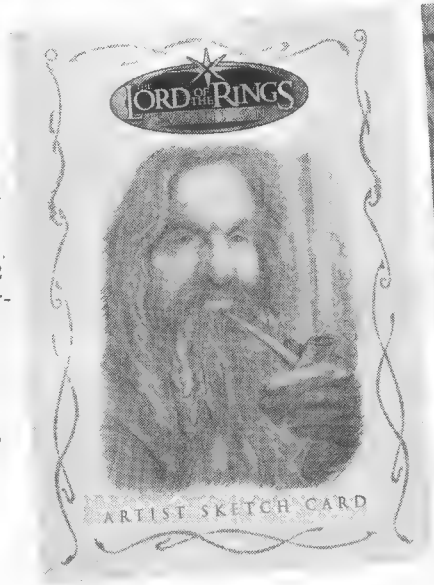
Lord of the Rings expands

Topps will expand its *Lord of the Rings* entertainment card offerings with *Lord of the Rings: Evolution* in March. This will mark the eighth such set based on the movie franchise.

The set will contain 72 cards all printed on silver-foil stock and will focus exclusively on characters and creatures from the films. Other features include, for the first time, hobby-only sketch cards and "stained-glass" print inserts.

It will not include scenes from the films. Topps Vice President of Publishing and Licensing Ira Friedman said, "It is a comprehensive, encyclopedic look at all the key characters and creatures that composed the trilogy."

Friedman described the company's perspective on this and other potential future sets, "We have found *Lord of the Rings* has classic 'evergreen' potential. The interest continues to be there."



Rittenhouse delays *Battlestar* set

Rittenhouse Archives has pushed back the release date of its *Classic Battlestar Galactica: Colonial Warriors* set to Jan. 11. The set had originally been slated for a Dec. 7 release.

The *James Bond: Dangerous Liaisons* set, originally scheduled for January, has also been pushed back to Feb. 1. It will contain signature cards of "Bond-girl" actresses Ursula Andress, Denise Richards, Tanya Roberts, and Britt Eklund, as well as those from such other actors as "Bond-villain" actor Alan Cumming.

Other upcoming releases

- January — *Alias Season Four* (Inkworks)
- February — *Veronica Mars Season One* (Inkworks)
- Feb. 22 — *Stargate: SG-1 Season Eight* (Rittenhouse)
- March — *Battlestar Galactica Season One* (Rittenhouse)
- April — *Star Trek 40th Anniversary* (Rittenhouse)

The Batman Season One Topps 2005

Set (90)	15.00
Magnet set (9)	31.00
Lenticular set (5)	25.00
Sketch Card	25.00

Disney-Pixar Treasures Upper Deck 2004

Set (100)	15.00
Card	.20
Outtakes Set (10)	20.00
Now You Know Trivia (10)	25.00
Reel Piece of History Film	25.00

Disney Treasures Series 3 Upper Deck 2004

Set (99)	14.00
Card	.20
Winnie the Pooh Filmography (45)	30.00
Silly Symphonies (9)	30.00
Reel Pieces of History Card	20.00
Reel Pieces of History Patch	50.00

Harry Potter and the Goblet of Fire Artbox 2005

Set (90)	14.00
Rare Foil Set (9)	25.00
Cinema Film Cel Card	40.00
Box Topper Set (4)	20.00
Case Topper Card	55.00
Daniel Radcliffe First Task Cost.	30.00
Stanislav Ianevski Costume	20.00
Durmstrang Students Cost	20.00
Emma Watson Pants Cost	45.00
Matthew Lewis Pajamas Cost	15.00
David Tennant Costume Card	15.00
Miranda Richardson Costume	45.00
Death Eaters Robe Costume	75.00
Pedja Bjelac Costume Card	15.00
Yule Ball Drapes Prop Card	65.00
Quidditch World Cup Prop	45.00
Tent Material Prop	75.00
Dragon Sel Sack Prop	250.00
Arena Canopy Prop Card	45.00
Gryffindor Banner Prop Card	75.00
Warwick Davis Autograph	30.00
Angelica Mandy Autograph	45.00
Shirley Henderson Auto Card	35.00
Henry Lloyd-Hughes Auto	75.00
Jeff Rawle Autograph Card	40.00
Pedja Bjelac Autograph Card	35.00
Tiana Benjamin Auto Card	45.00
Stanislav Ianevski Auto Card	45.00
Miranda Richardson Auto	75.00
James & Oliver Phelps Auto	125.00
Robert Pattinson Auto Card	125.00
Rupert Grint Autograph Card	350.00

Lord of the Rings Trilogy Chrome Edition Topps 2004

Set (100)	18.00
Mir. Otto Edoras Stables skirt	50.00
V. Mortensen H. of Healing shirt	45.00
Elijah Wood Elven tunic	45.00
Lawrence Makoare Witch-King robe	35.00
Hugo Weaving Rivendale cloak	30.00
Liv Tyler Autograph	75.00
V. Mortensen "Aragorn" Auto	75.00
V. Mortensen "King Elessar" Auto	75.00
David Wenham Autograph	75.00
Billy Boyd Autograph	40.00
Ian Holm Autograph	40.00
Karl Urban Autograph	35.00
Bernard Hill Autograph	35.00
Sala Baker Autograph	35.00
John Noble Autograph	30.00
Other Autographs	25.00

Serenity Inkworks 2005

Set (72)	13.00
Renegades Set (9)	40.00
Women of Serenity (5)	35.00
Truth Within Boxtoppers Set (3)	20.00
Browncoats Unite Case Topp	40.00
Nathan Fillion Pieceworks	20.00
Gina Torres Pieceworks	20.00
Adam Baldwin Pieceworks	20.00
Alan Tudyk Pieceworks	20.00
Jewel Staite Pieceworks	35.00
Morena Baccarin Pieceworks	30.00
Sean Maher Pieceworks	20.00
Chiwete Ejiofor Pieceworks	15.00
Nathan Fillion Autograph	50.00
Gina Torres Autograph	30.00
Adam Baldwin Autograph	30.00
Alan Tudyk Autograph	35.00
Jewel Staite Autograph	60.00
Morena Baccarin Autograph	60.00
Sean Maher Autograph	40.00
Ron Glass Autograph	25.00
Chiwetel Ejiofor Autograph	20.00

Star Trek: The Next Generation, Quotable Rittenhouse Archives 2005

Set (110)	15.00
Space: The Final Frontier (9)	10.00
The Comic Book Set (6)	20.00
TV Guide Covers (9)	80.00
The Captain's Women (9)	110.00
Starfleets Finest card	40.00
Cris Bolson Sketch	65.00
Patrick Stewart Costume	40.00
Brent Spiner Costume Card	40.00
Jonathan Frakes Costume	40.00
Marina Sirtis Costume Card	40.00
LeVar Burton Costume Card	40.00
Gates McFadden Costume	40.00
Michael Dorn Costume Card	20.00
Denise Crosby Costume Card	40.00
Wil Wheaton Costume Card	40.00
John de Lancie Autograph	50.00
Rosalind Chao Autograph	50.00
Wil Wheaton Autograph	50.00
Diana Muldaur Autograph	50.00
Denise Crosby Autograph	50.00
Brent Spiner (S. Holmes) Auto	275.00
Brent Spiner (Data) Auto	250.00
Michael Dorn/S. Plakson Auto	250.00
M. Barrett/C. Struycken Auto	250.00
Barrett/Marina Sirtis Auto	250.00
Patrick Stewart Autograph	250.00
Jonathan Frakes Autograph	250.00
Marina Sirtis Autograph	250.00
Michael Dorn Autograph	250.00
Other Autographs	20.00
Marina Sirtis TV Guide Auto (Tier 1 Multi-Case Incentive)	150.00

Star Trek: The Original Series, Art & Images Rittenhouse Archives 2005

Set (81)	15.00
Comic Book Art (61)	65.00
Animated Series Expan. Uni (39)	80.00
ArtiFex John Czop (9)	85.00
Sketch Card	45.00
Case Topper	65.00
Walter Koenig Autograph	60.00
Grace Lee Whitney Auto Card	60.00
Lee Meriweather Autograph	50.00
Joanne Linville Autograph	50.00
Kathryn Hays Autograph	50.00
Kate Woodville Autograph	50.00
Bobby Clark Autograph Card	40.00
William Windom Auto Card	40.00
Michael Ansara Auto Card	40.00

Star Wars Revenge of the Sith Widevision Topps 2005

Set (80)	15.00
Chrome Set (10)	35.00
Amy Allen Autograph	45.00
Michael Kingma Autograph	45.00
Matthew Wood Autograph	150.00

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Reflections at the RRP

Organization leads to recollection

by CHUCK ROZANSKI

I was genuinely surprised when I was universally told by both comics retailers and members of the DC staff that they believed that my participation in future RRPs was important.

Being mildly bipolar, I tend to become particularly morose during the short days in the depths of winter. I've learned from experience that I need to spend a lot of time ducking and covering during this time of year, as I can quickly find myself dwelling far too much on negative thoughts. Having said all that, I want this column to be a bit more personal than most, as I want to reflect for a moment on my recent thoughts about growing older.

This line of thought has two seminal points, with the first being my trip in early November to the DC Comics retailer meeting, and the second being my current effort to bring order to my personal collection of comics and fanzines. Both of those events have given me great pause to reflect upon the passage of time, and I thought I would share some of my thoughts with you.

To begin with the DC retailer meeting: After the first two days, I genuinely wanted nothing more than to just go home. That's not to say that the meetings were not informative and educational, but they were skewed so heavily toward the over-the-counter retailing of comics (which I haven't done in a couple of decades) that I felt completely out of place.

I had already made the tough decision to personally attend the RRP, instead of my daughter, Rowan, when DC strictly enforced its two-person-per-retail-account limit. That two-person limit makes a great deal of sense, since the cost of the RRP is quite high for DC, and the meeting rooms are already too full. But, with one of our two spots perpetually dedicated to our operations vice president, William Murakami, I had to make the judgment call to send Rowan (who is currently managing our largest retail store) with William or to go myself. I discussed the question at length with William, and he ultimately convinced me that my not attending the RRP would be viewed negatively by the other comics retailers and the DC staff. He even offered to stay home (an incredibly generous proposal on his part, since he absolutely comes alive in the vibrant social environment of the RRP) so that I would be sure and attend. In the end, I heeded William's pleas and flew to Montreal.

As I mentioned earlier, my initial participation in the meetings was hindered by the continual presumption by the DC staff that they were dealing with an audience of retailers who sell their comics directly to consumers in a retail-store environment.

As most of you already know, we are one of DC's largest retail accounts. Most of our DC purchases are resold through our website, however, with no immediate personal interactions with our customers. I *do* go out of my way to meet our online patrons in person at the numerous conventions I attend, and, while I genuinely like chatting with them about the comics industry and comics collecting, I never try to sell anything to the fans I meet. My primary goal in meeting with thousands of fans at conventions is to try to provide positive outreach for the comics industry as a whole, so advocating specific purchases from Mile High is never broached. Given the circumstances, I believe that actively trying to sell to the fans who take the time to track me down at conventions would do much to sully the magic of the moment.

All that said, I had plenty of time during the first two days of the RRP to reflect on the changes I've witnessed during my 35 years of selling comics. That line of thought led directly into my having an epiphany that, at the ripe old age of 50, I was the last man standing in that particular room from the comics retailers active in 1970.

That's when I started seeing ghosts.

My thoughts wandered to the hundreds of comics creators, fans, retailers, and distributors whom I've known over the decades I've been involved in this wonderful world, and I began to feel an overwhelming sadness at all which has passed forever.

Never again will I be able to argue with Phil Seuling at his kitchen table about the future of comics distributing. Jack Kirby and Roz Kirby will not stop by our booth in San Diego ever again to ask about how my parents are doing. Bruce Hamilton is gone now, as are Irving Bigman, Bill Liebowitz, Tom French, Julie

Schwartz, Archie Goodwin, and hundreds of others with whom I was blessed to interact.

Maybe it is just the time of year, but while reflecting upon the sum of these terrible losses, my grief became nearly overwhelming.

What ultimately snapped me out of my depression at the RRP was my decision to speak out to a few people about not attending the next meeting. I was genuinely surprised when I was universally told by those with whom I confided my decision (both comics retailers and members of the DC staff) that they believed that my participation in future RRPs was important. That response surprised me, since I honestly felt that no one really cared all that much about my participation.

What I learned during that last day at the RRP, however, is that, as we age, the mantle of responsibility for the future of our world slips from the shoulders of those who have passed and silently and surreptitiously lands upon us. Whether or not we ever realize it, we become the bearers of the flame of continuity, bringing the past alive for those who will follow us.

Our responsibility is to pass on the lessons we've learned from the past to those who are building the future. Our input and reflections may not always be applicable to present circumstances, but I now realize that it is critical that we persevere in providing our perspective on the past, since it ultimately becomes one part of the reasoning process by which the decisions that determine the future are made. That was the message that Will Murakami was trying to get me to understand before the RRP and what I finally figured out on the last day of the meetings, thanks to the kindness of those in whom I confided.

I have to tell you that it is a difficult transition when you come to realize that you're considered by everyone else to be one of the grownups, when in your own head you're still just starting out in the business.

On my return to Colorado after the RRP, I began working on organizing my personal collection of comics, fanzines, and memorabilia. Starting last January, I rebuilt a small storage building on my farm. That little room is the first place I've had to store my own collection since I gave up my original collecting room when my second daughter was born in 1982.

During the intervening 23 years, I've continued to accumulate a variety of comics, fun collectibles, and Mile High Comics memorabilia items, but they've been stored in an endless number of unsorted cartons in our barn. Now that the construction on my new collection room is finally completed, I am going through the laborious process of opening each box that I've had stored, and then sorting the different genres.

What makes this process connect to the previous discussion is that each box I open is a time capsule, revealing long forgotten memories of times past. For example, I'm a packrat, so I still have my binders containing all of the letters I wrote to my mail-order buyers who purchased from me in 1969-1972, waaay back when I was still in high school. Rereading those old letters takes me back to a place in the history of the comics world that only a few folks left in the business today even remember. How in the heck did so much time pass so darn quickly?

I could go on and on about how all this is making me feel, but boring you is not the goal of this column. What I *did* want to pass on to you in closing, however, were a few of the rationalizations that I use as coping mechanisms that I think are applicable to the subject of aging, particularly if you are just now starting out in the comics world.

First, *save everything.* As time goes by, memories fade, but they can quickly be restored by tangible objects. I am having an absolutely great time opening those boxes I stacked away 23 years ago.

Second, *don't take day-to-day setbacks too seriously.* Life is a continual series of ups and downs. Much as in playing poker, the key is to figure out some way to stay in the game regardless of your losses. Bear in mind that you can only ultimately win, if you're still in the game.

Finally, *never forget that, while the past has faded away, the future has endless possibilities.* The very next person whom you meet may end up being your best friend for the rest of your life, and the next phone call you receive may be from the person wanting to sell you a collection of 20,000 Mint Golden Age comics.

The creators working in the comics world today are the best the art form has ever known, so I honestly believe that the possibilities for the growth of our business are endless. I've contributed 35 years of my life to working with many thousands of other comics fans, creators, and retailers to build for you the opportunity to expand the world of comics.

Think of this as a relay race to a bright future. I'm still in the running now, but I can foresee the day when I'm going to need to hand the baton to you. Start planning now for how you're going to make the comics world a better place for those to whom you hand the baton. Remember, whatever you do: Our ghosts will be watching.

As time goes by, memories fade, but they can quickly be restored by tangible objects.

CHUCK ROZANSKI, owner of Mile High Comics, the world's largest online retail store, has been with *CBG* since the beginning, his first ad appearing in #8 in 1971. Be sure to write him at *chuck@milehighcomics.com,* and check out his website at *www.milehighcomics.com!*

CONVENTION PREVIEWS

by RAY SIDMAN

WonderCon marks anniversary at new venue

As comics fans descend on San Francisco for another year of Comic-Con International's WonderCon, they'll notice a major change since the show first moved to the city a few years ago: a new venue and host hotel. This year, the convention moves to Moscone Center West, with the nearby Marriott Hotel serving as host.

For the show, the facility will break down into exhibitors on the first floor, programs and panels on the second floor, and the masquerade event on the third floor. Comic-Con International Director of Marketing and Public Relations David Glanzer spoke to ***CBG*** about the show, calling last year's masquerade "a rousing success." The second annual WonderCon Masquerade will take place at 7:30 p.m. Saturday.

Helping WonderCon celebrate the occasion will be comics celebrity guests including *Hellboy* creator Mike Mignola, writer Grant Morrison, *Strangers in Paradise* creator Terry Moore, and writer/artist Frank Cho, along with:

- Image Comics co-founder Erik Larsen
- *Goon* creator Eric Powell
- writer and ***CBG*** columnist Peter David
- writer Mark Waid
- artist Chris Bachalo
- husband and wife team Laura and Mike Allred
- *Groo* creator Sergio Aragonés
- writer Mark Evanier
- Silver Age artist Ramona Fradon
- cartoonist Gahan Wilson

Glanzer said that, while he does not like to predict attendance numbers, last year's show topped 15,000 visitors. The new facility can handle that number or more, should attendance rise. Glanzer said he would be pleased if this year equalled last year's visitor levels.

A positive sign for solid attendance comes from the 2005 show. Glanzer stated, "Last year, people were not only coming in droves to the show, but were actually spending money, and that's always a great thing for our exhibitors."

The attraction stems from the diversity, he commented. "We make an effort to make sure that we have a diverse floor and great programming so that people can go back to new things day after day."

Plans are still in the works, but Glanzer said organizers are talking to "all the studios" to ensure participation from the film industry. "It's a great opportunity for Hollywood to meet those people, and we know how to do it," said Glanzer, referring to Comic-Con's 36 years of experience at organizing and producing comic-book conventions.

Visitors will receive the 20th anniversary program book, which Glanzer said will contain more than the usual list of events and locations. Plans call for a separate section of the book to offer photos and highlights from the last two decades, illustrating the convention's development from its days in Oakland, Calif., through the recent years in San Francisco.

WHAT, WHERE, and WHEN

What: WonderCon 2006

Where: Moscone Center West, 800 Howard St., San Francisco, CA 94103

When: Feb. 10-12, 2006

Hours: 12-7 p.m. Friday
10 a.m. to 7 p.m. Saturday
10 a.m. to 5 p.m. Sunday

Admission: Single-day: $15 ($12 in advance); Three-day: $35 ($30 in advance); ages 12 and under free with adult

For more information: (619) 491-2475; fax (619) 414-1022; Comic-Con International, P.O. Box 128458, San Diego, CA 92112; *cci-info@comic-con.org; www.comic-con.org/common/contact.shtml*

This year marks the second WonderCon Masquerade. This is one of the costumes from the 2005 event.

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Stuart Immonen	Darick Robertson	Tim Vigil
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CONVENTION PREVIEWS

by RAY SIDMAN

MegaCon welcomes fans and fan favorites

MegaCon®

WHAT, WHERE, and WHEN
What: MegaCon 2006
Where: Orange County Convention Center, 9800 International Drive, Orlando, FL 32819
When: Feb. 24-26, 2006
Hours: 1-7 p.m. Friday (12-7 p.m. for advance-ticket holders)
10 a.m. to 6 p.m. Saturday
10 a.m. to 5 p.m. Sunday
Admission: Single-day: $22 ($19+tax in advance); Three-day: $48 ($43+tax in advance); ages 10 and under free with paid adult. *Note: Tax included in on-site prices.*
For more information: (727) 796-5725; P.O. Box 1097, Safety Harbor, FL 34695; e-mail *info@megaconvention.com; www.megaconvention.com*

The guest list for the 13th annual MegaCon illustrates the idea that there will be something for everyone at this year's show. Veteran artist George Pérez leads the way as the comic-book Special Guest of Honor.

Fans can also meet Chuck Dixon, Howard Chaykin, Jimmy Palmiotti, Greg Land, Billy Tucci, Nick Cardy, Brian Pulido (celebrating the 10th anniversary of his Lady Death), Steve Epting, Andy Runton, Laura Martin, Terry Cronin with Pat Martin, author Bob Andelman (who recently wrote *Will Eisner: A Spirited Life*), and dozens of other comic-book creators from around the industry.

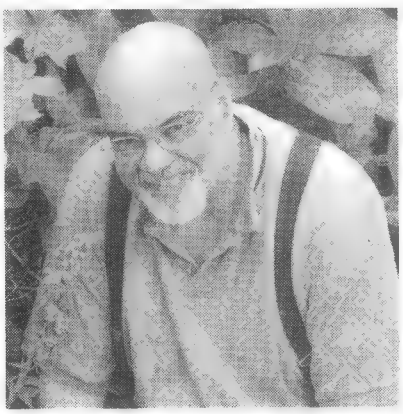
Of particular note is the attendance of Al Feldstein, legendary E.C. comics writer/editor/artist of *Mad* magazine and such EC titles as *Tales from the Crypt*. Though he is attending, show organizers haven't yet announced the specific programming he will be involved with beyond the fact that he will be available to meet and greet fans.

MegaCon Organizer Beth Widera talked to ***CBG*** about the 2006 event, which will be packed with events for fans, including the second MegaCon independent film festival and non-sanctioned collectible-card gaming.

One of the most popular elements of past MegaCons has been the anime costume contest, sponsored by Anime Sushi, which last year attracted 1,400 people to the standing-room-only event. In order to accommodate the crowd, another room has been added for Saturday night when the contest takes place.

By popular demand, another costume contest will take place Friday night, though this one will be a general costume event and not focused on anime.

Organizers have also slated the annual ACTOR (A Commitment To Our Roots) auction for Saturday. Widera said she expects lots of involvement, adding, "We're always looking for art for people to donate to that auction." Among those she said she expects to see there is George Pérez, an ACTOR regular. "He's an incredibly generous human being. He'll actually sit in the ACTOR booth and do sketches and things for donations."



George Pérez will serve as the Special Guest of Honor among comic-book celebrities at this year's MegaCon.

Widera stated that she's trying to start a tradition, with *Green Lantern* artist Ethan Van Sciver drawing this year's MegaCon T-shirt — showing an alligator mascot. Typically, the shirt is done each year using non-original art, but Widera said she would like to see an original design at all future MegaCons, illustrated by special guests.

On the media side of the show, *Smallville*'s John Schneider and *Star Trek: The Next Generation*'s Marina Sirtis headline the guests of honor, which will also include *Buffy the Vampire Slayer* actresses Julie Benz and Clare Kramer, as well as Tracy Scoggins, Jason Carter, and Mira Furlan of *Babylon 5*, plus several others from science-fiction and fantasy movies and television.

Widera added that visitors will have the opportunity to take part in the many programs and events well after the show floor closes for the day, with programs running each day until 11:30 p.m.

As for expected attendance, Widera said she'd like to reach 22,000, which is what the show attracted last year. On a hopeful note, she added that attendance has risen by at least 10% each year since she took over organizing it seven years ago, meaning it could reach 25,000 visitors in 2006.

New York Comic-Con adds guests

Organizers for the inaugural New York Comic-Con have announced more comic-book celebrities who will appear at the show, including guests of honor Neal Adams and Jim Steranko, along with John Romita Sr., Bill Sienkiewicz, Basil Gogos, Joe Simon, and J. David Spurlock.
When: Feb. 24-26, 2006
Hours: 4-8 p.m. Friday
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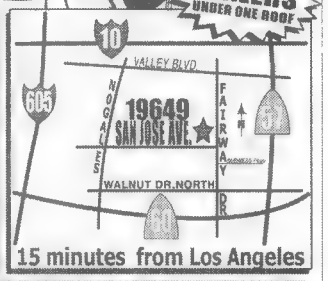

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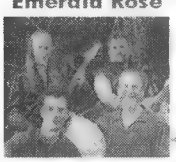

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Convention Calendar

By Ray Sidman

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Feb 18 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Feb 19 CA, Los Angeles. Comic Book & Science Fiction Convention, Shrine Auditorium Expo Ctr. 700 W. 32nd St., SH: 10am-5pm, A: $8. Bruce Schwartz, 224 E. Orange Grove Ave., Burbank, CA 91502. PH: 818-954-8432.

Feb 22 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

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Mar 12 CA, Sacramento. Comic Book, Toy & Anime Show, Scottish Rite Ctr. 6151 H St., SH: 10am-4pm, T: 100-6', F: $50., A: $5. Dan Houck, 6278 Gloria Dr., Sacramento, CA 95831. PH: 916-607-1849.

Mar 15 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Mar 17-19 CA, Los Angeles. Wizard World Los Angeles, Convention Ctr. John Rafacz, PH: 310-274-7800.

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Feb 19 IL, Springfield. Comic Book Convention, Signature Inn. 3090 Stevenson Dr., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Feb 26 IL, Orland Park. Comic Books, Sports Card & More Show, Civic Center. 147th St., 1 blk. W. La Grange Rd., SH: 9am-2pm, T: 60-6' & 8', F: $35.-$40., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Mar 5 IL, Normal-Bloomington. Comic Book Convention, Signature Inn. 101 Veterans Pkwy., SH: 9am-4pm. Alan, PH: 309-657-1599.

Mar 12 IL, Gurnee. Comic Book Convention, Holiday Inn. 6161 W. Grand Ave., SH: 10am-3pm. Jim Libasci, PH: 847-336-9963.

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Indiana

Feb 26 IN, Indianapolis. Comic Book Show, Holiday Inn East. 6990 E. 21st St., SH: 9:30am-3:30pm. Ash Comics, Andy Holzman, 1947 Bechtel Rd., Indianapolis, IN 46260. PH: 317-824-9602.

Iowa

Feb 19 IA, Ames. ICBC Comic Book Marketplace Show, Quality Inn. 2601 13th St., F: 40., A: free. ICBC, Scott Wirth, 4882 Wistful Vista Dr., West Des Moines, IA 50265. PH: 515-250-4967.

Mar 4 IA, Johnston. ICBC Comic Book Marketplace Show, Best Western Inn. 5055 Merle Hay Rd., SH: 10am-5pm, F: $40., A: free. ICBC, Scott Wirth, 4882 Wistful Vista Dr., West Des Moines, IA 50265. PH: 515-250-4967.

Mar 4 IA, Bettendorf. Comic Book Show, Ramada Inn. 3020 Utica Rd., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Massachusetts

Feb 19 MA, Boston. Comic Book, Toy & Comic Art Spectacular, Radisson Hotel. 200 Stuart St., 6th fl. SH: 10am-4pm, T: 125, A: $6. Primate Promos., Dave Cummings, PH: 978-388-6576.

Michigan

Feb 19 MI, Livonia. X-Trava-Con, Knights of Columbus Hall. 19801 Farmington Rd., SH: 10am-4pm, F: $50., A: $3. Motor City Conventions, Michael Goldman or Gary Bishop. PH: 248-426-8059.

Listings on the convention page are free! Have you sent in yours?

Minnesota

Mar 11 MN, Eagan. Comicon, Best Western Dakota Ridge. 3450 Washington Dr., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Missouri

Feb 26 MO, Saint Louis. Comic Book & Toy Show, American Legion Post III. 7300 Lansdowne, SH: 10:30am-2:30pm, T: 40, F: $30., A: $2. Anthony Gladish, 4253 Fatima Dr. #3, St. Louis, MO 63123. PH: 314-544-2812.

New Jersey

Mar 5 NJ, Wayne. Comic Book, Toy & Collectible Show, Co. #1 Firehouse. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8am-3pm, T: 80, A: $2, under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

New York

Feb 24-26 NY, New York City. ComicCon, Jacob K. Javits Ctr. Reed Exhibitions, PH: 203-840-4800.

Mar 12 NY, New York City. Comic Book Spectacular, Holiday Inn. 440 W. 57th St., SH: 10am-3pm, T: 50, A: $6., under 12 free. Primate Promos., Dave Cummings, PH: 978-388-6576.

North Carolina

Feb 19 NC, Charlotte. Comic Book Convention, Best Western Charlotte Uptown. 201 S. McDowell St., SH: 10am-4pm, A: $2. Rick Fortenberry, PH: 704-424-3453 or Dave, PH: 803-547-3995.

Ohio

Mar 5 OH, Columbus. Comic Con, Buckeye Hall of Fame Cafe. 1421 Olentangy River Rd., SH: 10am-4pm, T: 40-6', F: $65., A: $3., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Mar 12 OH, Richfield-Cleveland. Saturday's Child Nostalgia Conv., Quality Inn & Stes. 4742 Brecksville Rd., SH: 10am-4pm, T: 57-6', F: $60., A: $3., 6 & under free. Jeff Harper. 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Oregon

Mar 5 OR, Portland. Comic Book Show, Exhibit Hall of Memorial Coliseum. Rose Garden Complex, 300 Winning Way, SH: 10am-5pm, T: 180, F: $90, A: $6., under 8 free. Second Genesis Ltd.; 5532 SE Center St. Ste. 1, Portland, OR 97206. PH: 503-788-1031.

Texas

Mar 17-19 TX, Dallas. All-Con, Sterling Hotel. 1055 Regal Row.

Virginia

Mar 12 VA, Tysons Corner. Comic Boon & Non-Sports Card Show, Holiday Inn. SH: 10am-4pm, A: $3. Shoff Promos. Inc., Nick Shoff, 5904 Willow Knoll Dr., Derwood, MD 20855. PH: 301-990-4929.

Wisconsin

Mar 18 WI, Green Bay. Non-Sports, Trading Card Game, Role Playing Game Show, East Town Mall. 2350 E. Mason St., SH: 10am-4pm, T: 40-6', A: free. Troy Leanna, PO Box 10863, Green Bay, WI 54307. PH: 920-429-0101.

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Name of Show _____

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Location (Street Address, Brief Directions) _____

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Admission Price _____

Promoter (Group Conducting Show) _____

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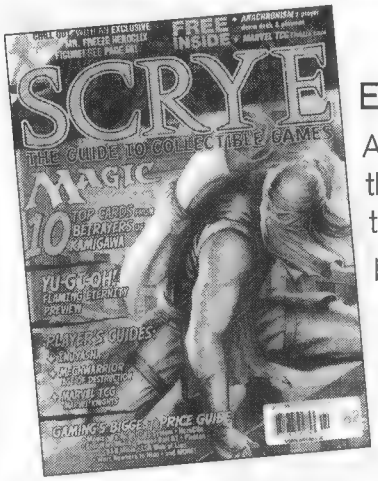

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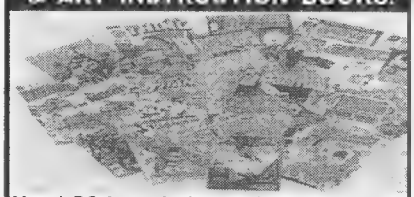

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In an early fanzine, Jerry Siegel printed a fan letter on his writing. The write stated Siegel's writing had improved greatly and asked his secret. Siegel (echoing an advertisement of the day) replied, "I ate Grape-Nuts." ***– Mike Curtis***

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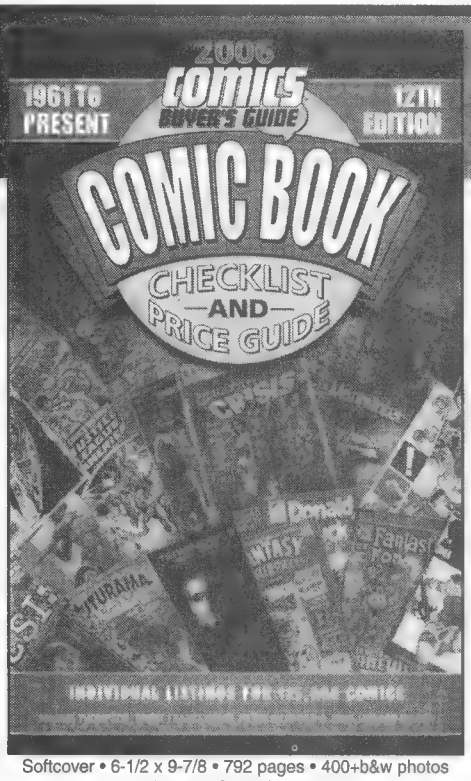

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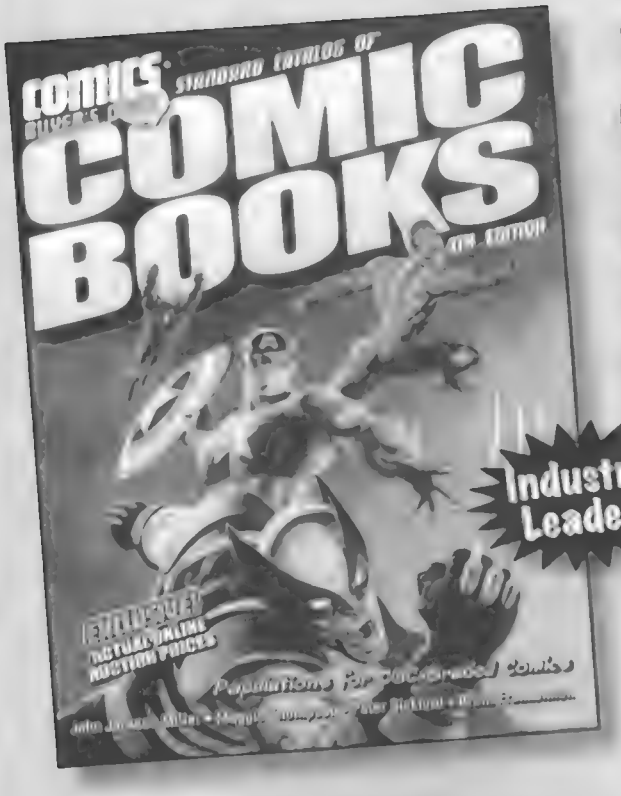

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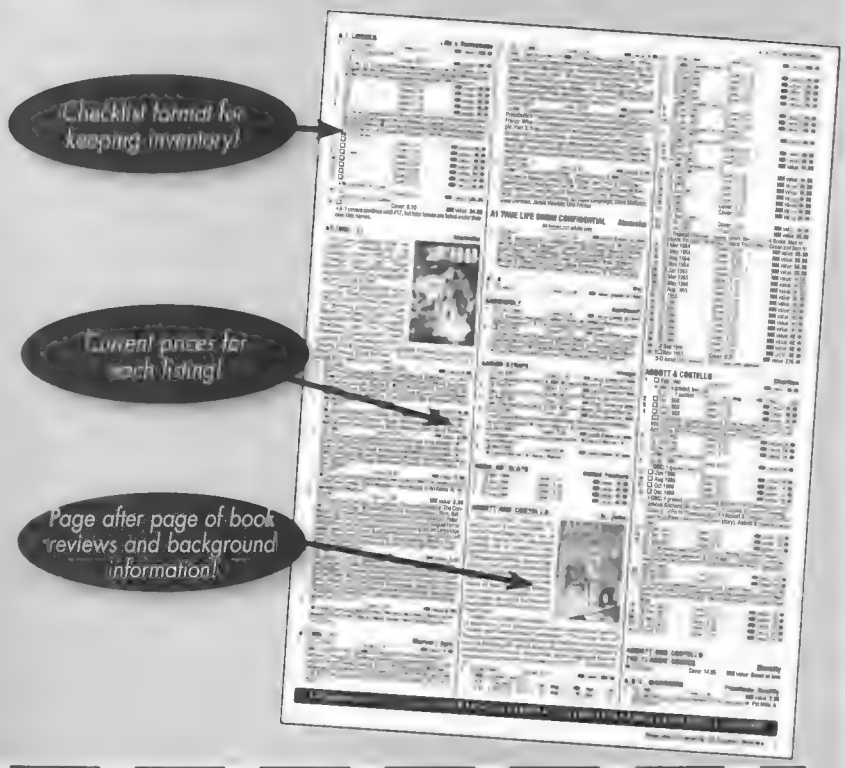
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2005!

Hurricane Katrina and industry losses hit comics

by **MAGGIE THOMPSON**

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70199,
70632
70643
70038
70040
70041
70043
70050
70075
70082
70083
70085
70091
70092

Answer on page 193.

Hurricane Katrina, the sixth strongest storm ever in the Atlantic Basin, hit Louisiana Aug. 29 and left more than 1,000 dead in its wake, with much of the devastation due to the breach of New Orleans' Lake Ponchartrain levy. Damage to stores within Louisiana and other regions of the United States struck by the storm ranged from decimation to destruction. The impact of the storm also had an impact on the world of comics.

By early September, despite the destruction of communications in the Katrina zone, some retailers were quickly able to contact ***CBG*** via e-mail. Some reported good news, and some bad, though there was typically a mixture. For example, Les Arceneaux of Crescent City Comics in New Orleans wrote, "I and my employees are all out of the area and OK physically. I've no idea the condition of the shop ... No idea when I will be able to return to the area to survey the damage." Jeannie Simmons of Axtion Comics, Cards, and Games in Covington, La., commented, "Our store was undamaged. We just got electricity back today and are staying in the store itself, as we have no electricity at home. We hope to get back to business within the week." However, by mid-month, David Strecker of Magic Comics & Hobbies in Slidell, La., had reported that his store "was destroyed by six feet of water." He expressed a positive outlook, however, as he added, "We will rebuild and hope to be open in a few weeks."

Shortly after the storm struck, Diamond announced it was working in cooperation with Alliance Game Distributors on a case-by-case basis with affected retailers. The goal of the effort was "to help them recover and resume operations, with potential support." This support included providing free goods from suppliers, extending payment terms, canceling orders, and holding shipments as necessary.

Months later ...

Contacted before the end of 2005, Diamond Comic Distributor's Roger Fletcher wrote ***CBG***: "We have nine customers who have not reopened: BSI Comics, More Fun Comics, Crescent City Comics & Cards, and others — and about a dozen more who experienced serious business interruption. We estimate $1 million in lost revenue to Diamond related to the hurricane. We continue to work with affected retailers to aid their recovery, in some cases extending payment terms, in others distributing free goods, accepting returns, *etc.*"

More Fun and Crescent City were in New Orleans; BSI was in Metairie, La. A December call to Heroes & Legends in ZIP-denied Chalmette, La., prompted only a telephone disconnect message. On a cheerier note, Terrytown Comics & Cards, Suite B1, 506 Terry Pkwy, Terrytown, LA 70056, answered a mid-December call to (504) 368-5745 cheerily, saying, "I feel I'm not suffering any effects. It's a matter of weights and balances; I've lost people, but I've gained people."

Wayne Markley told ***CBG*** that his FM Distribution had lost a couple of accounts who, then, couldn't pay, but the effect on the distributor, he said, was minor. "Everyone we dealt with is healthy and alive, which is the most important part; the economic damage to us was minute."

Mail-order dealers also dealt with the event. For example, Chuck Rozanski of *www.milehighcomics.com* wrote ***CBG*** shortly before the end of 2005, "I wish I could give you concrete information about Katrina effects, but it's hard to tell what's been happening. I *can* tell you that a combination of higher oil prices and higher minimum credit-card payments have been forcing some of our consumers to cut back. The oil price jump can be directly attributed to Katrina, but the credit-card-payment increase was long in the planning by the Federal Reserve. In any event, we saw a drop-off of about 15% after the hurricane — partly from the loss of the customers from that region, but also I believe because of the shock of $3 gasoline.

"As regards special circumstances for Katrina victims, we've been holding orders for

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long time subscribers until they can get settled, and helping with free replacements for some of our long time back issue buyers."

Comics mail-order subscription service Westfield Company indicated the impact had been minimal on its business. Mary Carter told ***CBG*** in mid-December that Westfield had held some orders for a time. "Fed Ex had a list, but one or two shipments went out and came back; the others we caught beforehand." Since then, "One or two of our subscribers did contact us by phone, and I know at least one is living in a trailer now, but I don't think we currently have anyone not getting shipments."

In many cases, the affected area had not represented a large share of the market. In the case of ***CBG***'s parent company, the hurricane affected much less than 1% of our subscribers, whether the subscribers were those of ***CBG***, of *Comics & Games Retailer*, or of Krause Publications as a whole. Our circulation department has suspended the subscribers' subscriptions until the Postal Service permits mailing to those areas. KP's Systems Operations Mail Supervisor Peggy Morey said, "The subscribers will keep the number of issues they had at the time of suspension, and, when the subscription is reactivated, the expiration date will adjust to give them credit for all issues that were not mailed." It's impossible to determine what percentage of subscribers simply moved, changing their addresses, because that information is automatically generated from Postal Service information. Nevertheless, there were only a very few calls from subscribers notifying the company of address changes due to the hurricane.

Help — and ongoing problems

Pros worked to help the victims of the events. Creators Brian Michael Bendis, Rob Liefeld, Mike Avon Oeming, Guy Dorian, Mike Hawthorne, Scott Kurtz, and Frank Cho, among others, helped arrange several (and separate) online auctions of original art and other material to raise funds. Kurtz' auction of an original piece of *PvP* online art from the team-up between himself and Cho, a section from Brent Sienna's "Totally Hot Jade" dream sequence, went up for auction Sept. 13 and sold Sept. 18 for $1,261.46. He said 100% of the proceeds went to benefit the North Shore Animal League to support its Hurricane Katrina rescue efforts.

Peter David donated his royalties from writing *Friendly Neighborhood Spider-Man* #1 to a Katrina relief fund; Ontario publisher Open Book Press ran a series of charity auctions in October, raising a total of $1,550 for the U.S. Red Cross; and such other companies joined relief projects following the hurricane, including online website Broken Frontier; Runemaster Studios; Mile High Comics; Certified Collectibles Group, parent firm of Comics Guaranty LLC; Narwain Publishing; Sky-Dog Press; and Heritage Galleries and Auctioneers.

By year's end, there were still effects felt in the comics field, with the following ZIP codes to which mail could not be sent: 70101-70199, 70632, 70643, 70038, 70040, 70041, 70043, 70050, 70075, 70082, 70083, 70085, 70091, and 70092. There were no indications from the Postal Service of when shipping to those ZIP codes will resume.

Gone but remembered ...

Will Eisner's death led 2005's losses

Will Eisner March 16, 1917 - **Jan. 3**, 2005

Although the comics field lost many of its most admired professionals in 2005, it was the death of Will Eisner at the start of the year that sent shock waves through the industry. The loss of the man who had been a pioneer in both the art form itself and the production and merchandising as well left comics without its most important remaining icon.

Mourning an icon

There was no one else like him: a creator whose name was used in industry awards when he was still so active in the industry that he was eligible to receive "his own" tribute.

Eisner died of complications following quadruple heart-bypass surgery. His work in the comics field was unmatched: He not only pioneered many comic-book devices, but he also remained an avid practitioner of the art form throughout his life, while he continued to examine theories of creation and business.

The Eisner Awards had been created in 1988, when Eisner was 61, to honor the best comics creations and creators; the name was chosen precisely because of the quality and variety of his accomplishments. Those awards have been presented at the Comic-Con International event annually starting in 1990 — in ceremonies presided over by Eisner himself.

Other comics-associated deaths through the year included:

Kelly Freas, Aug. 27, 1922 - **Jan. 2**
Doug Meirs, 1962 - **Jan. 31**
Bill Yoshida, Dec. 2, 1921- **Feb. 17**
Dale Messick, April 11, 1906 - **April 5**
Gene Hazelton, June 3, 1919 - **April 6**
Frank Gorshin April 5, 1934 - **May 17**
Howard Morris, Sept. 4, 1919 - **May 21**
John Albano, 1920s - **May 23**

"Now, sweetie, I know it's taken you a *long* time to collect all these bottle tops, and when you started collecting them I was the first to encourage you . . ."

Above: A panel from a "Spring Cleaning" series. Though readers think of kids' "Bears" books from Stan and Jan Berenstain, their earlier career was writing and drawing for adults.

Bruce Hamilton, Oct. 11, 1935 - **June 18**
Paul Winchell, Dec. 21, 1922 - **June 24**
John Fiedler, Feb. 3, 1925 - **June 25**
Owen McCarron 1929 - **June 27**
Rowland B. Wilson Aug. 30, 1930 - **June 28**
Selby Daley Kelly Aug. 13, 1917- **late June**
Byron Preiss, April 11, 1953 - **July 9**
Jim Aparo, Aug. 24, 1932 - **July 19**
James Doohan, March 3, 1920 - **July 20**
Jerry Marcus June 27, 1924 - **July 22**
Tom Gill, June 3, 1913 - **Oct. 17**

Stan and Jan Berenstain

Details of the life and death of Stan Berenstain appear on the facing page, but — as with the other deaths we memorialized in 2005 — personal memories abound.

Don and I had long admired the books of cartoons produced by Stan and Jan Berenstain when we finally had a chance to meet them. (And, if you *haven't* seen their books for grown-ups — many of them with extended humorous essays as well as cartoons — try to seek them out. They're wonderful.)

The "Bears" books had been successful enough that the characters had just been merchandised, so the husband-and-wife team were on a promotional tour of department stores: If we bought a "Berenstain Bears" doll, they would draw a colored original. We bought two dolls — and asked whether they could draw some of their non-"Bears" cartoons. A huddle ensued, and the apologetic duo finally decided it wouldn't be ethical. Which was fine, too. They were nice, they were funny, we had the Bears — and two lovely originals. (And, yes, each could draw and each had the same style. Lovely.

And ...

Phyllis Reed 1918- **November**

Mike Catron wrote to ***CBG***, "I was speaking with Jack Adler this evening and he informed me that Phyllis Reed, 'a good friend' has died. No other details other than that he and she are the same age. Phyllis Reed, of course, was an editor for DC Comics. Off the top of my head, I do not recall ever reading any interviews with her." Reed became the romance editor at DC in January 1958 and held the job until August 1963, when Larry Nadle became DC's romance editor.

John Romita (Sr.) called her "a wonderful editor" in a 2002 interview with Tom Spurgeon. Romita said, "I was doing almost all the covers for the DC romance line for six, seven years. Phyllis Reed and I worked constantly on that stuff. What happened was, she had fallen into a great trick. She didn't like some of the plots that writers were coming up with. So she started to send them plots. And one of the ways she elicited plots was when we were doing cover drawings. Instead of doing a cover that represented a story that's already been done, we did the cover first and then the story after." Her death made George Kashdan the most senior surviving credited DC editor.

Next time around

Next month, I'm crossing my fingers that all my ramblings will be cheery *and* that all the comics I read between now and then will be entertaining, informative, and downright delightful. Stay tuned.

MAGGIE THOMPSON has already planned her 2006 convention schedule; Mike Kunkel handed her Sockmunster at a San Diego show a couple of years ago. She can only imagine what the delights will be this year — and she'll keep you posted at *www.cbgxtra.com*. You can also reach her at 700 East State St., Iola, WI 54945.

Stan Berenstain

Writer, Artist

Sept. 29, 1923-Nov. 26, 2005

Promotional views of the couple included a photo (above), self-caricatures, and a later photo (below).

Half of the duo of Stan and Jan Berenstain is gone with the Nov. 26 death of Stanley Melvin Berenstain. The cause of death was cancer complications.

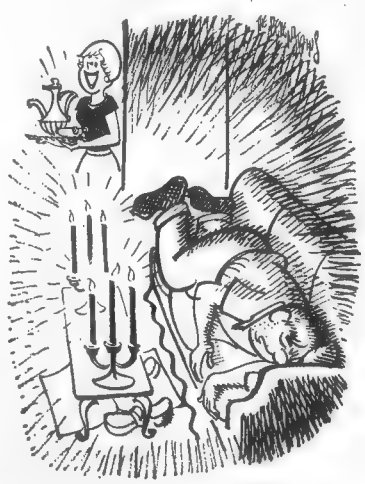
The pair, while most noted for their joint creation of the "Berenstain Bears" series of roughly 200 children's books and its spin-offs, also provided a wide outpouring of cartoons, including the ongoing "All in the Family" series.

Stan Berenstain was born Sept. 29, 1923, in Philadelphia, the city where his wife-to-be, Janice Grant, had been born July 26 the same year. He described his background as a gritty, lower-class Philadelphia family that had been "pogrommed out of the Ukraine," and he and his parents lived over an Army-Navy surplus store when he was growing up. He and Jan met in 1941 at the Philadelphia College of Art (now the Philadelphia Museum School of Industrial Art) on his first day at the school. According to a 1999 story in the *Tampa Tribune*, the couple's dates included weekly class visits to the zoo, where they often sketched bears because "no one else wanted to and we could be alone."

During World War II, Jan worked as a riveter and Stan served in the Army for three years. His work there included drawing medical illustrations for a plastic surgeon, and while he was still a corporal, he sold his first cartoon. It went to the *Saturday Review of Literature* and brought him $35.

He was discharged March 31, 1946, and the couple was married 13 days later, immediately beginning a joint career that lasted until his death. Their first piece of furniture was a drawing board, but they made no cartoon sales for a year. Business picked up after the editor of the *Saturday Evening Post* told them, according to the *Los Angeles Times*, "to stop quoting Shakespeare and start riffing on the absurdity of family life — burnt dinners, empty toothpaste tubes, bleary-eyed parents." The second year they sold 154 cartoons, and recognition of their talents led to assignments that included payment of $1,000 for cover art for *Collier's* magazine.

A decade after their marriage, they created a full-page monthly cartoon feature for *McCall's*: *It's All in the Family*. They took it from *McCall's* to *Good Housekeeping* in 1970, where it ran for 20 more years.



"It was really very romantic of you to remember how we used to have late coffee in the living room."

But even while they were turning out that feature and a steady stream of other cartoons and cartoon-packed books, their career took a turn that would affect their future output. In 1960, Theodor Geisel (aka Dr. Seuss) was working as a Random House editor in the process of setting up a line of children's books; the Berenstains sent a proposal — which in refinements worked out with him over a period of two years became *The Big Honey Hunt*. Eventually, Geisel shortened their credits to "Stan and Jan Berenstain" and their books about Mama, Papa, Brother, Sister, and (eventually) Baby as the "Berenstain Bears" series.

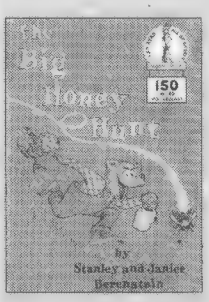
The Berenstain Bears New Neighbors won a Children's Choice Award in 1995. In 1989, the couple received the Ludington Award for their contributions to children's literature. They wrote about 10 books a year, with Stan usually writing the first draft, Jan editing it, and both providing the art, working from their home on three acres in Bucks County, Pa. Nearly 300 million copies of "Bears" books have been sold. There have been a PBS animated series, Game Boy games, dolls, videos, DVDs, and more.

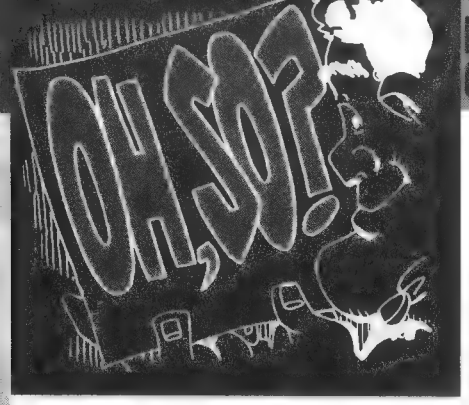
A biography of the couple (written for kids 9-12) is *The Berenstains: The Young at Heart* by Julie Berg.

Recently, the Berenstains' sons, writer Leo and writer-artist Michael, have collaborated on the series, as well, and plans are that they will continue it with their mother.

The *http://falcon.jmu.edu/~ramseyil/ berenstain.htm* site has an excellent summary of the creators and their career. The couple's own "Bears" website is *www.berenstain bears. com*, and a popup at the site now reads in part, "The Berenstain family thanks you for your kind words and condolences on the passing of Stan Berenstain," and offers the option of signing the guest book for him.

In addition to his wife and sons, Berenstain is survived by a sister, Aline Smith, and four grandchildren.





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MASTER OF REVIEWS

N. David Luhn
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I, too, would like to congratulate you on your new format.

What I especially enjoy is the variety of different reviewers who give different points of view. The article concerning the different ages of comic books and when these periods started and ended was especially welcome (#1608, page 26). This has always been a slightly controversial subject among collectors. The different letters from readers on this subject in subsequent issues added more perspective, as well.

I would also like to thank Tony Isabella for reviewing a *Marvel Masterworks* (#1610, page 68) instead of a regular comic book or graphic novel. $50 is still a chunk of money for some people. I've often thought to myself that, if I could only look through a particular *Masterworks* or *Archive* edition to get a better idea of what's actually in there, I just might like what I see and buy it. And, like Tony, I wasn't around in the early 1940s, so reprints of obscure material really have to grab me in some way for me to buy them.

In fact, how about regular reviews of *all Masterworks* and *Archive* editions as they are released?

Incidentally, Tony Isabella has a letter in the letters page of *Batman* #195 (Sep 67). The way I know this is because his letter precedes one from yours truly.

And, responding to a letter from Bruce Bender (#1611, page 230): This sounds a little like one of my letters you printed some years ago on that same subject.

For the most part, I, too, have stopped reading monthly titles. However, I still buy the occasional trade paperback, *Archive*, and *Masterworks* that catch my eye.

WHERE CREDIT IS DUE

Joe Hovorka

As a comic-book retailer (*www.TalesOfWonder.com*), I feel I should comment on John Jackson Miller's *Longbox Manifesto* in ***CBG*** #1613 regarding "Comic Shop Customers From Hell" (page 44).

His #1 bad behavior to "help your retailer along to his or her next career" is to buy product with a credit card.

Are you serious? This is 2005. Credit cards (and debit cards) are not new payment options that only a select few use.

As a consumer, I charge everything: groceries, gas, entertainment, *etc.* I would not ask to inconvenience our customers by restricting their payment options by eliminating a universally accepted form of payment. As a consumer — rightly or wrongly — I view businesses that do not accept credit cards as somewhat less sophisticated, less professional, and probably less viable.

Later in the article, it is mentioned that a costumer would not negotiate the price of groceries or the price of a book in Waldenbooks, and comic-book shops should be treated with the same legitimacy as these "real" stores.

Yet none of these "real" stores are places in which one would be made to feel guilty because they are *buying* goods with their payment of choice.

Finally, to the retailer who complained that a customer of his charged a year's worth of merchandise on his wife's credit card only to have his divorced wife refuse payment, it appears the retailer is to blame as much as anyone (or anything).

Obviously, all the details of this story are not made available. Presumably, if this was his wife's credit card, her name would have been on the card and not his.

Therefore, someone other than the cardholder was using the card and signing the receipts. Did the guy sign his wife's name? His own name? Did the retailer never question the use of someone else's card? To blame this on the use of credit cards appears to me to be irresponsible.

JJM: *Actually, Joe, I would* ***never*** *suggest a retailer* ***not*** *accept credit cards — or make customers feel in any way guilty for using them. That's flat-out unprofessional, I agree.*

No, the one who's making customers feel guilty is ***me****.*

Using a credit card when you have cash handy is like reaching into the take-a-penny/leave-a-penny dish — and taking 1.5% of whatever he or she just purchased, because it's definitely coming off the retailer's bottom line.

As stated in the column, businesses run as businesses account for that sort of expense.

That said, I don't know many retailers who would couldn't use a percentage point that a customer was willing to give back — through a simple action. If I have a choice between charging at the comics shop or Wal-Mart, it's the comics shop that gets the cash. It's no burden on me — and I care more about my shop than I do about Bentonville's cash flow.

In the example case, the point simply is that, when you pay cash, you do not ask your retailer to assume any risk — including taking the risk that you are not going to meet your obligations, for whatever reason.

I shudder to think of the hurricane-stricken retailers — as if they didn't have enough problems; many, many payments are being defaulted on — which is just going to hurt their own rates in the future.

There is, as you say, no fault to be assigned, but it does illustrate that, as long as the fees are a factor, it's not always the "same as cash."

CBG XTRA ONLINE BONUS! Don't want to wait to share your opinion? Log in now at www.cbgxtra.com, visit the Oh, So forum, and post away!

I NOTICED ON THE DOOR YOU ARE IN NEED OF A SECRETARY-
I WAS- BUT I'LL TAKE THE NOTICE RIGHT DOWN- CONSIDER YOURSELF HIRED- WHAT'S YOUR NAME ?
I'LL BE BACK IN AN HOUR- IF ANYONE CALLS- JUST TELL 'EM YOU ARE MY SECRETARY- AN' GET THEIR NAMES
1029
OH! WHO DO YOU THINK YOU ARE ? AND WHAT ARE YOU DOING IN MR JIGGS' OFFICE?
I AM HIS NEW SECRETARY- AND WHO MAY YOU BE?
HUH- MAGGIE'S BEEN HERE-
OFFICE OF MR. JIGGS
SECRETARY WANTED- MALE

WHICH NAME IS WHICH?

Tom LeVasseur
2635 Evergreen Ave.
Cushing, WI 54006

In the classic comic strip *Bringing up Father*, what is Jiggs' and Maggie's last name?

Maggie: *Jiggs is Jiggs' last name. A question to which I don't have the answer is what Jiggs'* ***first*** *name is. In the Monogram "Jiggs and Maggie" series (with Jiggs played by Mickey Rooney's father, Joe Yule),* ***Jiggs and Maggie in Society*** *(1947) features a plot element involving research into the Jiggs family tree.*

There's lots (and lots and lots) more on ***Bringing up Father*** *at Clark J. Holloway's excellent website* ***http://home.comcast.net/~cjh5801a/Jiggs.htm****.*

LESBIAN CHIC

Nigel Fletcher
London

In ***Comics Buyer's Guide*** #1613 (page 92), Andrew Smith assures us he's not a homophobe, just bored by the "mind-numbing repetition" of "shoehorning homosexual women into every conceivable title." His evidence for this "fad," however, doesn't seem to me to justify these descriptions.

He begins by listing three limited series, one ABC and two DC/Vertigo. This hardly seems like an industry-wide phenomenon or even a large number of titles. Also, the first is from 2003, the others both from 2004, so they're not exactly current or even contemporaneous.

His next two points both concern *Gotham Central*. He seems particularly bothered that Renee Montoya is revealed to be a lesbian, having existed for several years without this being known, and that, with her girlfriend and the introduction into the series of the previously established lesbian Maggie Sawyer, the ratio of lesbian women to non-lesbian women is too high.

First, despite her existence as an established character, Renee's personal life, like that of most of the cops in the Gotham Police Department, was rarely touched on in Batman stories, at least until *Gotham Central* started to flesh out all of these characters. Is it really so unlikely that Renee could have been a lesbian all along? As for the ratio of lesbian to non-lesbian women in the series, most of the male cops have wives or girlfriends and, though they may not all have had scenes or dialogue, they're all as significant to their partners and to the readers as Renee's girlfriend.

Finally, Andrew says, "Virtually every team book has at least one, if not several, lesbian characters." This time he claims that he's "lost count in the X-books," but doesn't name any of them. I know I'm out of touch these days, but I haven't heard of any X-lesbians, so I'm going to need convincing that there's more than a couple — even among so many X-books. His only other examples are *Runaways* and *Villains United*. *Runaways* is only one of 10 teen-team series that are mentioned in another part of Andrew's article, let alone of the total number of team series in the marketplace. *Villains United* is a limited series with a new character who turns out to be a lesbian, though her being Vandal Savage's daughter is arguably more of a shock than her sexuality, which doesn't seem overly in-your-face, at least compared to the (heterosexual) sexual antics of Cheshire.

So that's six named titles published over at least three years, only two of which are ongoing series. Even adding some X-titles, *Y the Last Man*, and the current storyline in *Noble Causes*, this doesn't seem anywhere close to justifying a claim of "mind-numbing repetition." This is after all, pretty much the sum total of lesbian characters in mainstream comics. I can only think of *Jane's World* and *Purgatori* (probably the only lesbian leading characters in comics), otherwise, that might just count as "mainstream."

Seems to me that the case really isn't made for there being too many lesbians in comics, though I do look forward to the day when there are enough.

I LOVE DC

Richard M. Brown
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Detroit, MI 48209

I've been a comics fan for more than 40 years, followed ***CBG*** for over 30 years.

Buying *The Adventures of Superman* on DVD was a pleasant surprise. DC has excellent commentary respecting George Reeves and the famous show. Even we longtime Clark Kent fans can learn from this! I hope they film the Superman from *I Love Lucy*. I know many young folks will enjoy *The Adventures of Superman* on DVD. The acting and the special features are good. What many people don't know is that ***CBG*** used to have reviews of these old television episodes. Any chance of a repeat?

We know so much great acting talent has appeared in super-hero comics TV shows and movies. Riddle: What have Halle Berry and Cliff Robertson got in common? Answer: Each was in both DC and Marvel shows — Berry in *Catwoman* and two *X-Men* movies; Robertson on the *Batman* TV show as Shane and *Spider-Man* #1 and #2. Are there others?

Dave Zefi's roast of *Batman Begins* was entertaining (#1613, page 220). I might remind him the movie was a success. Most movies are down financially, and DVDs with special features cause many folks to skip the movies. *Fantastic Four* was really good, as it was light-hearted: close to the fine Stan Lee/Jack Kerry version of our youth. I still feel the ideal Batman movie would be Tom Hanks as Joker and Julia Roberts as Harley Quinn. And, no, they aren't too old: Kelsey Grammer is playing "College Student," The Beast.

Comics fans continue to debate

about ages in comic books. How about the Icon Age? The Man of Steel in 1938, until Iron Man and Iron of The Metal Men appeared. What about the Uranium Age, also called the "Marvel Age," since Marvel enjoys characters who were affected by radiation? The Silver Age goes from The Lone Ranger and Silver to The Silver Surfer. Finally, the Gold Standard Age features well-heeled characters: Bruce Wayne to Uncle Scrooge to Tony Stark.

I feel *Infinite Crisis* is excellent, and the price is reasonable.

I'm glad DC can finally battle Marvel at its own game. As far as all the "deaths" in DC comics are concerned, just look at the cover of *Infinite Crisis*: *Superman*, *Hawkman*, and *Green Lantern* were all killed but brought back. *Infinite Crisis* is neat. Blue Beetle II was awed by the legends of his fellow JLA members. If I were with Stan Lee and Jack Kirby or Julius Schwartz, I would have felt like a junior member. Blue Beetle II handled himself in fine fashion. Marvel "killed" villains like Dr. Doom repeatedly — and brought them back. DC (Dynamic Characterization, Dynamite Crisis, and Dramatic Care) is on the upswing.

MORE THAN ONE CAN BEAR

Kim Metzger
2223 Wayside Dr.
Fort Wayne, IN 46818

I was getting worried for a while. When the news broke of the death of Stan Berenstain, all that the obituaries and appreciations wanted to talk about were The Berenstain Bears. The Bears were certainly the most famous creations of Stan and his wife, Jan.

But I could remember, in the 1960s, picking up hilarious cartoon books by this talented couple. *Lover Boy*, *Bedside Lover Boy*, *You Could Diet Laughing*, *Flipsville-Squaresville*, *The Berenstain Baby Book* (which contained one of my all-time favorite gag cartoons, simply captioned "*Gesundheit!*"), and the collections of the cartoon series *It's All in the Family*, which ran in *McCall's* and *Good Housekeeping*, were thoroughly thumbed through and re-read by me and everyone else in my family.

But, when I went to the local library to find some of these collections to share with my friends, I couldn't find them. I looked up *How to Teach Your Children about God — Without Actually Scaring Them out of Their Wits*, which I'd checked out just three years earlier, and it was gone. The same library had a collection of an early gag strip they did, *Sister*. That is, it *had* had it once upon a time. But could I find it now? No.

I was beginning to think one of DC's *Crisis* events had actually occurred and any non-bear Berenstain title had been erased from existence. Thank God for Amazon.com.

Now, to whom do we talk about getting some of these old Berenstain titles back into print?

"INFINITE WISDOM"

Gary Scott Beatty

"The potential was there. And it started off so well. So full of hope. But soon after, we learned: this new earth was anything but better. We watched for years, hoping everyone would find inspiration again. But as we continued to look on, things got worse."

I just had to marvel at these words from writer Geoff Johns in *Infinite Crisis* #2. The speech from Earth 2's Superman sounded just like letters that have run in ***Comic Buyer's Guide*** since *Crisis on Infinite Earths* changed the DC universe forever nearly 20 years ago. Visuals behind the quote included: the death of Robin; Doomsday killing Superman; Bane breaking Batman's back; Wonder Woman's "Bad Girl" replacement, Artemis; and Hal Jordan in not-so-sane Parallax mode.

I won't go into detail on the debate about a grittier, more "real" DC universe that has emerged. Readers have heard all the pros and cons in the pages of this magazine. I just had to comment how refreshing it was to read something in a DC comic book that confirms that, yes, someone up there is listening and understands our frustration at not being able to hand a neighborhood kid a random DC comic book without worrying about overblown violence.

I have to admit the overall adventure through the last 20 years of DC comics has been exciting. I'm not one to get too upset about change in characters as long as that change is logical and well written. I'll even go so far as to say that late '80s DC comics post-*Crisis* are among the

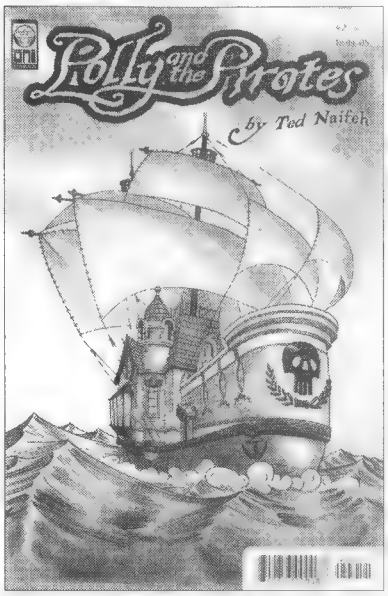
"Gesundheit!"

best ever produced. They sure weren't afraid to take chances. Will DC have the moxie to actually eliminate Earth 1 and replace it with Earth 2? Probably not — but I'm willing to leave it in their capable hands.

COMICS TO READ

Matt Levin
Via ***CBGXtra.com***
123 Elm St.
Hatfield, MA 01030

Please let me write about some fine new comics I'm enjoying that seem not to be getting the attention I think they deserve.



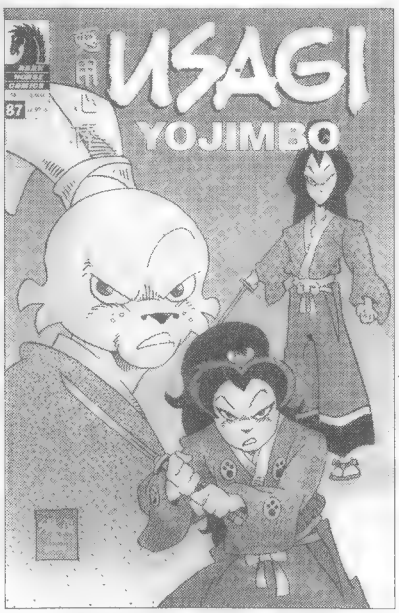
Polly & the Pirates is fun created adroitly, clever both in picture and word, as proper and prim 10-year-old Polly enters a dream-life as the daughter of Meg Malloy (the Pirate Queen), and her dream-life becomes more real than her life at her prim and proper boarding school. Wacky piratical characters populate the stormy seas, as Polly sorts out which is the life she'd like best to lead. Written and beautifully drawn by *Courtney Crumrin*'s Ted Naifeh, from Oni Press.

Fin Fang Four by Scott Gray and Roger Langridge, from Marvel, is fabulous, fantastic fun. Lord Foom attempts to organize fellow ... creatures — Elektro, Gorgilla, and Googam (son of Goom) — into an effective force for finishing off the monster Tim Boo Ba. Lord Foom's television interview alone is worth the price of admission — that and the "anthropically-challenged" quartet flying the FantastiCar over the city.

Also: Fin Fang Foom defeats Reed Richards in chess. Comic comes complete with Foom's first-appearance origin story.

David by Royden Lepp traces the life of the shepherd boy without fear, who will become king. Beautifully colored, often elegantly drawn, Lepp's story is that of the grown-older David recalling his youth, fighting lions with rock and sling, being anointed in secret by the prophet Samuel, all written in spare and meaningful dialogue. From Alias Enterprises.

Usagi Yojimbo by Stan Sakai is, as it's been for well over 150 issues, beautifully drawn, well written, exciting, evocative of both the historical and the human conditions. It's a story of the life, loves, and times of a ronin, a masterless



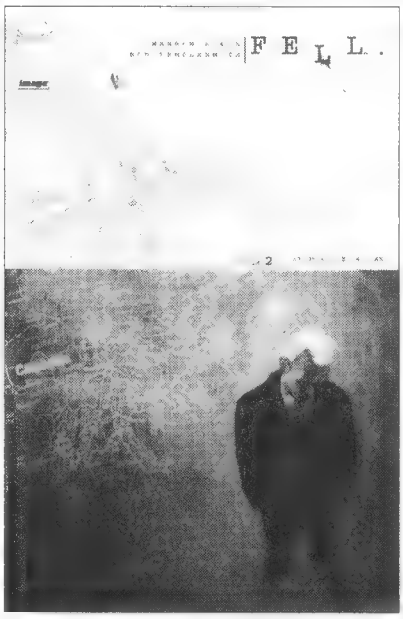
samurai, in feudal Japan from Dark Horse Comics. (I know *Usagi* gets mentioned a lot, but it certainly deserves every bit of it and more.)

Keif Llama, Xenotech by Matt Howarth sets Keif Llama, a young girl intergalactic problem solver, problems which only someone able to comprehend totally alien thought processes might solve. Howarth creates clever, thoughtful puzzles and lets his heroine untangle and resolve them with humor and a strong sense of fair play. Howarth has an instantly recognizable style of clear, clean art and a knack for quick, clear dialogue. From Aeon Press. There's a whole lot more of earlier Keif stories, too, also from Howarth, at P.O. Box 28325, Philadelphia, PA 19149.

Fragile Prophet is a story of brothers, one of whom has a mental disorder called Fragile X — a common inherited cause of mental retardation — which causes him to utter seemingly disconnected statements at times, statements which at times seem accurately prophetic. In the care of his older brother, young Jake makes TV appearances and pronouncements. They are on the verge of becoming "a sensation." Written clearly, and non-sensationally, by Jeff Davidson with art by Stephen R. Buell, this first issue promises a kind of *Rain Man* story that evokes and questions the meaning of what it is to be human. From Lost in the Dark Press.

Thread follows Francesca Vega on her own, inadvertently drawn into a plot involving a "super-drug" sought by dealers and the FBI. The first issue sets up her off-the-street world of friends, Laundromats, and bottom-level jobs and the threads that hold it all together. Written with concise, spare dialogue by Emily Benz, with sometimes clear and beautiful, sometimes panel-crowded, pages by Summer McClinton. *Thread* unfortunately bears no publication or contact information but is a 2005 Xeric Award winner and worth a search.

Fell by Warren Ellis. Just let me add my enthusiasm for *Fell* — best bought-on-chance new title I've read in a while. Spot-on characterization of an interesting character (a couple of characters, actually) and incredible coloring in that what might've been a boring all-earth-tones scheme is turned luminous and inviting. Also, stories are slated to be complete in each issue, which, if #1 is an



indication, is a big plus for this series. Richard Fell is a brilliant detective with something — apparently dire — to hide in a hard, hard part of town, where there's enough ordinary stuff, enough out-of-the-ordinary stuff, enough outright bizarre stuff, and always some oddball off-the-wall twist *Fell* sees before I do and copes with well. Just re-read *Fell* #1-3 last night and, after 35 years of reading comics, I've become blasé. Many, many comics still please me mightily, make me laugh out loud, receive my highest plaudits for being well-scripted, well-written, well-crafted and drawn, but few, actually, get the tag "exciting." *Fell* is all that well-done stuff. *And* it's exciting. From Image for just $1.99.

If you're suffering from comics boredom — I don't know how that could be, but if you are — try two of these, and call me in the morning.

Ray: *We here at **CBG** love hearing fans recommend titles, especially when the items aren't well known.*

*Yes, there are plenty of great books out there that could use — and in some cases, **need** — word-of-mouth support. Anyone who wants to sound off, feel free to write **Oh, So?** or visit our website, **CBGXtra.com**.*

KAGODA!

Mike Conran
1990 Pine Grove Dr.
Jenison, MI 49428

As a longtime Tarzan fan and collector, I've been reading and enjoying the Tarzan Retroviews since they first started. I was disappointed when the January issue of ***CBG*** arrived to find that two issues of the DC comics series had been skipped. The Retroview in ***CBG*** #1611 reviews the DC comics #229-237. When ***CBG*** #1612 arrived, the Retroview started out with *Tarzan* #240. What happened to issues #238 and #239?

Did I miss them or did ***CBG*** miss them? Hopefully, these missing Retroviews can be published in a future issue.

Brent: *OK, it's time to pull aside the curtain and show you a bit of the production process on these. **Tarzan** Retroviewer Michael Tierney provided us his text as long files covering a run of issues which we edited and then copied from in the layout stage. **Tarzan** #238 and #239 were at the end of one file with #240 starting off the next file the following month and we simply missed them at the time, so here they are!*

Thanks for catching that. We refer to the Retroviews ourselves, and sooner is better than later to discover we goofed.

HAPPY BIRTHDAY, MAGGIE

Murray Ward

Happy birthday, Maggie. As they say, not getting older, just better.

Wait, you're ... let me get my calculator ... 8fi years older than me? This can't be right. Anyway, have a great day. And we hope to see you in San Diego this summer for the first time in too long.

Maggie: *Hey, stop by the booth, Murray!*

*And that goes for **everyone**, of course! It's an all-ages sport!*

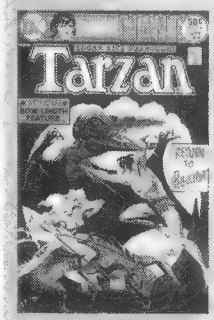
HELP WANTED

Martin R. Oakley
*Via **CBGXtra.com***

A bit of background before I get into the meat of my letter. First and foremost, I have been a fan of comics, off and on, for the past 20 years. What began with *G.I. Joe*, *Thundercats*, and *Transformers* from Marvel slowly evolved into *Batman*,

RETROVIEW

Tarzan #238 ★★★★



"Return to Pellucidar!" • 49 pp.

Tarzan returns to Pellucidar, the land inside the hollow Earth.

In this Russ Manning spectacular, Korak comes along for the ride on the dirigible *0-220*, when Tarzan returns the telepathic Mahar he defeated in #235 to its home in Pellucidar. But the Mahar escapes, with Korak as a captive. In pursuit, Tarzan encounters the Horibs and rescues Princess Dav-an, the daughter of David Innes, Emperor of Pellucidar. The story is left unresolved, with the promise of conclusion in the next giant-sized issue. But it never happens. This is the last giant-sized *Tarzan*.

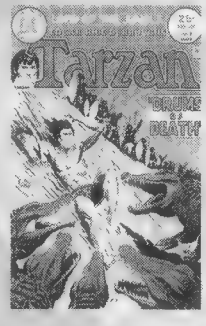
"Beasts of Other Worlds — Tarag" • 1 pp.

© Edgar Rice Burroughs Inc.

Dell
Jun 1975
Writer: Uncredited
Pencils: Russ Manning
Inks: Russ Manning
Cover: Joe Kubert

Best CGC copy: 9.8 — Then 50¢ NOW $30

Tarzan #239 ★★



"Drums of Death" • 17 pp.

Tarzan must defeat the son of a friend, so that he might live and the Waziri people be free.

Chief Korbu of the cannibal head-hunters hated the Waziri for killing his son. So he killed the Waziri chief and placed his shrunken head on a trophy pole. Korbu also took the chief's son N'Gamu and raised him as his own. To prepare N'Gamu to rule, Korbu pits him against Tarzan in combat to the death. But neither Tarzan nor N'Gamu wants to kill the other, so Korbu decides to take *both* their heads. Tarzan calls to his ape friends, and they give Korbu the fate he intended for Tarzan.

"Tarzan's Jungle Album" • 1 pp. poster

© Edgar Rice Burroughs Inc.

DC
Jul 1975
Writer: Uncredited
Pencils: Franc Reyes
Inks: Franc Reyes
Cover: Joe Kubert

Best CGC copy: 9.6 — Then 35¢ NOW $3

X-Men, *Superman*, and others.

Yes, this means I came into my own post-*Crisis*, with all the newly rebooted DC titles and continuities. Yet, as I look back over the past 20 years, I realize just how many good books there were back then, and how bored I am with the Big Two's comics now.

Why? Well, *House of M* was a great disappointment. Sure, it ended up thinning out the mutant population and probably introduced enough drama and shmutz into the storylines for years to come. But how long before they learn how to reverse what Wanda did? I mean, come on — this is the comic-book industry that never keeps its dead — well — dead. And *Infinite Crisis*, with all of its lead-up, while an interesting story, fails to interest me enough to pick up from #3 on. I'll just wait for the trade, let it gather dust, then pick it up, once I get around to rereading *Crisis on Infinite Earths* in a few years.

I see a lot of marketing gimmicks nowadays. When I started getting into comics, there weren't any that I was aware of. When I got into comics as a reader (personally, that is — never as a collector, just a packrat) I could go down to my local newsstand, pick up a week's worth of a haul for my $5 allowance, and then head home for hours upon hours of pure escapism from my boring life.

Now, with the average price of comics being $3.01 per issue, as ***CBG*** and Diamond have reported, I think of the kids out there who *would* be into comics but can probably only afford one or two, where, when I started, I could afford up to five at a time.

So what's happening to help bring new readers, younger readers, and older readers alike into the industry? Pop-culture marketing that's been outdated for years.

Seriously, announcing "Stephen King coming to Marvel" and then saying in an interview, "We're not sure how much input he'll have on the actual series," is ridiculous.

David Morrell doing *Captain America: The End*? Seems almost like typecasting to me. Remember that in Morrell's *First Blood*, the novel that introduced Rambo *[**Spoiler Warning**:]*, the hero dies.

How *are* we going to reach out to this young generation that's being taken by Americanized manga? Let me share a quick story with you: I walked into my local Barnes & Noble the other day, went to its piddly graphic novels section, and discovered that what had once taken up an entire section is now two shelves. I turn around and see the old section filled with *manga*! What's wrong with this picture?

Are we not creative enough as an industry to gain the readers and media tie-ins that manga has? Or are we writing what we want to read, meaning that some writers are putting out drivel to put food on the table while writing stories for the so-called "proven market": the older readers that turn over every 10 years or so.

I dunno, maybe I'm just becoming embittered because I see this industry that I love feeding on itself and slowly growing smaller because of the small minds that make up the marketing. I long for the days in which I could walk into a news shop and grab the latest X-title of my interest, based on the cover alone and not the Internet hype. I long for the days in which I could buy a new comic and introduce the characters to my son. (Well, that's never happened as yet, because I feel most are too mature for him.) I dig into my collection that's higgledy-piggledy on my front porch, find an OK issue, and then introduce him to the Batman I knew and loved or the Superman or even The X-Men.

Perhaps we need an industry-wide publishing tier, where all companies produce books with a quick blurb that says "All Ages" or "Teen" or "Mature." This isn't censorship. It may be a good way to start getting parents to buy comics for their kids again and, therefore, get ourselves a whole new readership to help carry this industry into the next decade, quarter century, and beyond.

Remember, the kids of today *could* be the fans of tomorrow. All we have to do is reach them.

Maggie: *Not that they're all for kids, but check out Matt Levin's suggestions, above.*

FOR ART'S SAKE

by Chris Smigliano

I APOLOGIZE TO MY READERS IF MY STRIP THIS MONTH HAS EVEN LESS SUBSTANCE THAN USUAL...
BUT FRANKLY, A FEW RECENT EVENTS IN MY LIFE HAVE LEFT ME IN MORE OF AN INTROSPECTIVE KIND OF MOOD LATELY...
CALL IT BURN-OUT,, CALL IT MID-LIFE CRISIS... I'M NOT REALLY TOO SURE RIGHT NOW...
ON THE OTHER HAND, HOW MANY LAME SUPERHERO GAGS CAN A GUY COME UP WITH?
SO WHAT'S THE BIG DEAL? IT'S NOT AS THOUGH HE NEVER DID A STRIP THAT WASN'T FUNNY BEFORE!
YES, BUT DELIBERATELY?
©2006

THE GOLDEN ARCH

Gary Brown
6306 Tall Cypress Circle
Greenacres, FL 33463

I've been remiss at not commenting on Tom Michael's well-done article on Archie comics (***CBG*** #1611, page 32). It was great to see such space dedicated to the history of one of the oldest continuing comic-book companies in the United States.

In the past, articles would focus on John Goldwater, Bob Montana, and Dan DeCarlo — all-important cogs in the great success of the line — but far too often other artists and writers would be either glanced over or left out altogether.

Fortunately, Michael's article and various sidebars took care of that. The list of artists and writers and the page of Archie titles should help anyone interested in following the works of certain creators. Aside from Montana and DeCarlo, my personal favorites over the years have been Harry Lucey, Bill Vigoda, Samm Schwartz, Bob Bolling, and Dexter Taylor.

One writer at Archie who doesn't get enough credit for his contributions was the late Frank Doyle — a funny, creative man who had a real style to writing gag stories.

In talking with many Archie artists and writers over the years, one name they almost always praise is Harry Shorten, the editor at Archie in the 1940s, '50s, and into the '60s. Shorten had a knack for spotting talented people and steering them to the right projects at Archie.

One brief correction: In the sidebar on *Little Archie*, Bob Bolling was credited with "creating" the character of Little Archie. I believe Bob would be the first to say he didn't create the concept of Little Archie. It was an assignment he was given and succeeded at.

He did, however, create the wonderful world and additional characters for the book. For my money, it was one of the best comics of the '50s and '60s.

MMM ... SIMPSONS ...

Carla Hewitt
Metro Entertainment
6 W. Anapamu
Santa Barbara, CA 93101

On Nov. 19, Metro Entertainment was proud to host Bill Morrison, creative director at Bongo Comics, and Chris Bonham, a contributing writer to this year's wildly popular *Treehouse of Horror* comic, for an autograph signing at our store in Santa Barbara, Calif. Fans were able to meet both Morrison and Bonham, get their favorite Simpsons merchandise signed, and go home with a free collectable, as well.

The event was a huge success despite a traffic accident that held up fans and writers alike. Chris Bonham, a former employee of the store, had a great homecoming as a featured guest; he entertained the crowd, as they waited in line, and was happy to answer a variety of questions from the fans about his first published work. Bill Morrison, no stranger to Metro Entertainment, always supports fan events like these and was a hit with Simpsons devotees.

We always look forward to working with the Bongo Comics Group due to their tremendous fan support. We have hosted members of the Bongo crew yearly for over 12 years now, and each time brings in more fans. Within a week of announcing this signing, we had over 100 people sign up for advance tickets.

We would like to thank Bill Morrison for his continued support and Chris Bonham, local boy done good.

TYPE B POSITIVE

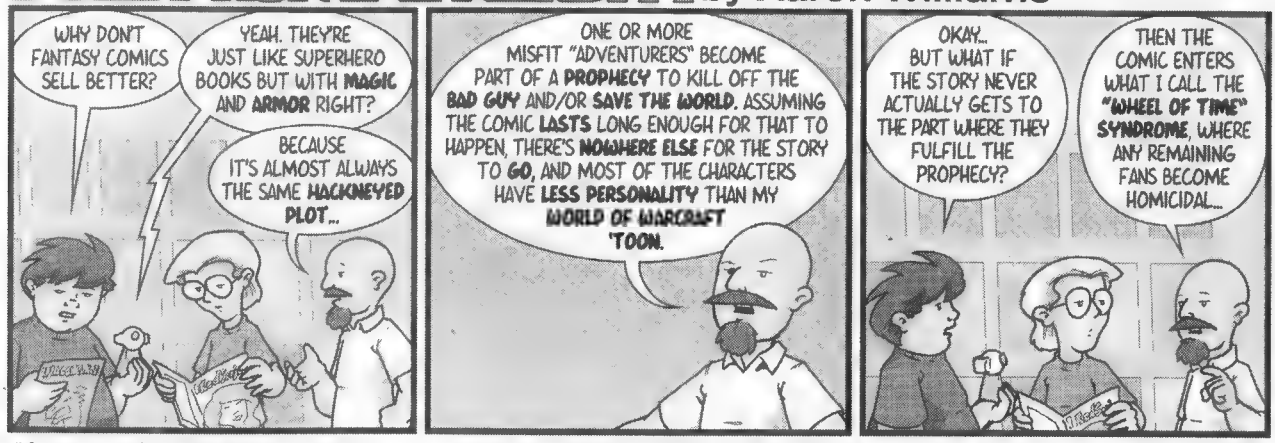
Frank Cooper
P.O. Box 220
Stringtown, OK 74569

A lot is being made of late about creators "taking things too far" and

LASTKISS COMICS.COM™
BY JOHN LUSTIG
The start of a new year! New hopes. New dreams! And--you knew this was coming--the same old, totally unrealistic New Year's resolutions!
FROM NOW ON, I'M GOING TO RUN 30 MILES EVERY DAY...
GIVE UP EATING ANYTHING THAT ACTUALLY TASTES GOOD...
AND ONLY READ COMICS THAT I CAN'T UNDERSTAND, BUT THAT MUST BE GOOD FOR ME BECAUSE THEY'RE CRITICALLY ACCLAIMED!
WOW! IS THERE ANYTHING I CAN DO TO HELP?
SURE! TALK ME OUT OF IT!
FM4.1.3
©John Lustig 2006

Art from *Frank Merriwell at Yale #4* by Dick Giordano & Vince Alascia

FULL FRONTAL NERDITY by Aaron Williams


WHY DON'T FANTASY COMICS SELL BETTER?
YEAH. THEY'RE JUST LIKE SUPERHERO BOOKS BUT WITH MAGIC AND ARMOR RIGHT?
BECAUSE IT'S ALMOST ALWAYS THE SAME HACKNEYED PLOT...
ONE OR MORE MISFIT "ADVENTURERS" BECOME PART OF A PROPHECY TO KILL OFF THE BAD GUY AND/OR SAVE THE WORLD. ASSUMING THE COMIC LASTS LONG ENOUGH FOR THAT TO HAPPEN, THERE'S NOWHERE ELSE FOR THE STORY TO GO, AND MOST OF THE CHARACTERS HAVE LESS PERSONALITY THAN MY WORLD OF WARCRAFT 'TOON.
OKAY... BUT WHAT IF THE STORY NEVER ACTUALLY GETS TO THE PART WHERE THEY FULFILL THE PROPHECY?
THEN THE COMIC ENTERS WHAT I CALL THE "WHEEL OF TIME" SYNDROME, WHERE ANY REMAINING FANS BECOME HOMICIDAL...

"destroying history and/or continuity" for the sake of sales dollars. Many readers are giving up on Marvel and DC because of this, but there is a simple solution to this problem.

Ignore it.

Yes, you heard me. Ignore it.

If a storyline seems to be your equivalent of a "Mopee," ignore it. Case in point for me is the travesty involving Gwen Stacy and Norman Osborne. I've never read the actual issues and I never will. Lovable, laughable Maxwell Lord a supervillain? Never happened for me.

I try to look at the positives in comics these days.

Jeph Loeb is doing wonderful work at DC; Peter David is, as always, right up there among the best writers. And then there are Brian Bendis, Mark Bagley, Warren Ellis, Mark Millar, Bryan Hitch, Paul Neary, and all the other creators from the Ultimate universe. I practically live there these days.

So, instead of pining away because Jean Loring is Eclipso (yes, I too want to vomit, but we shall overcome), just find a storyline you can sink your teeth in.

Real life is too bleak; your comics life shouldn't have to be. Grab a copy of *She-Hulk*, people, and relax.

Why hasn't Beau Smith given us his take on "Growing Up Gotti" yet? It could be the worst party ever.

So *Time* critics say *Watchmen* is one of the 100-best English language novels since 1923?

In related news: Water is wet and Francisco Franco is still dead. Seriously, folks, who among us comics fans didn't already know this? (Many of us knew it in 1988.)

By the time *Watchmen* #1 hit the shelves, I would have bought a can of soup, if I knew Alan Moore wrote the label. I don't dole out the word "genius" a lot. It is an over-used term. However, in the case of Alan Moore, it sometimes seems not enough.

Watchmen, *Miracleman*, *Swamp Thing* — these titles were pure magic in the '80s and all still stand up today. So let me congratulate Alan Moore and Dave Gibbons on an honor over 15 years late. Oh, and for those of you who haven't read Moore's *Miracleman* — it's just as good as *Watchmen* ... maybe better.

By the way, in each month's Grading Counter section, how about letting us know which books were restored? It is kind of hard to set up a grid of average prices, when a lot of the listed books are obviously restored. Putting an asterisk or "R" beside these issues would be a great help for all us data collectors.

Brent: *Actually, we filter out the restored comics before we run the data for that section, so the only comics that make it in* ***are*** *unrestored. That's the way we've done it since the feature started. When a restored book* ***does*** *slip through, it's usually because (a) the auctioner was hiding the fact by not mentioning restoration in his auction title and (b) its realized value was not so far out of line that it was flagged for a closer look.*

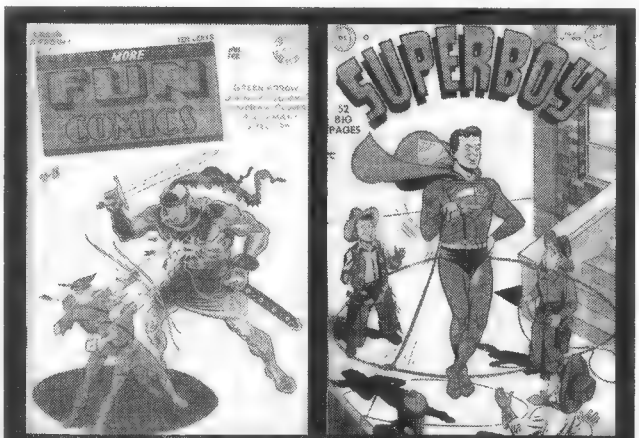
AGE-OLD QUESTION

Tom De Witt
29705 Ravenscroft
Farmington Hills, MI 48331

After reading Dave Blanchard's article (#1613, page 26), I felt like putting my own 2¢ in as to where the Silver Age began with various heroes.

Right now I have no dispute where the Silver Age of Superman began in *Action Comics* and his own title, but I might argue about *Superboy*.

I always thought that it had been established that the Golden-Age Superman had no career as Superboy; therefore, either *all* the Superboy stories were Silver Age — making the Silver Age start in 1945 — or maybe they should be considered the forerunner of the "imaginary stories" of the Silver Age. Another explanation that they might have been in an alternate version of Earth-2 (Earth-2A?). To be honest, I have never had much access to the early Superboy stories, so this is speculation on my part, and I will



Were *More Fun* #101 or *Superboy* #10 the start of Superboy's Silver Age?

WHO ARE YOU AND WHO ARE YOU WITH?

copyright by Briz

TODAY'S HOLLYWOOD COSTUMING QUIZ!
WHICH ONE IS THE DASHING YOUNG STAR OF THE UPCOMING SUPERMAN FILM IN HIS CHARACTER COSTUME, AND WHICH IS SOME GUY IN AN EMBROIDERED LONG-SLEEVE CREWNECK WITH A RUST-COLORED OVER-THE-SHOULDER COAT?
(IF YOU CAN FIGURE IT OUT, TELL US.)
-BRIZ '05

graciously bow to those who are able to quote chapter and verse. I might venture that the Silver Age of Superboy might have started with the introduction of Lana Lang in whatever issue that was.

As for Jimmy Olsen ... Well, as with Superboy, I have no access to the earlier stories, but, if I might make an educated guess, I might think that the defining Silver Age event would be the introduction of the Superman Signal Watch. I might be wrong — maybe Jimmy became Elastic Lad before he received the Signal Watch. But, since the *Jimmy Olsen* series was printed on the cusp of the beginning of the Silver Age, I might consider all the *Jimmy Olsen* stories to be Silver Age.

I would also consider that to be true with the Lois Lane stories, but perhaps the defining Silver Age moment might be when Lois first met Lana Lang, thus starting a rivalry that would match that of Betty and Veronica.

As for Batman, I will agree as to the first appearance of Batwoman being the first Silver Age story — or perhaps Bat-Mite, whichever came first.

As for the *House of Mystery, House of Secrets, My Greatest Adventure, Mystery in Space, G.I. Combat, Our Fighting Forces*, and the rest, I always thought of them as being anthology titles with no recurring characters and that all stories before the various heroes (Mark Merlin, Haunted Tank, Sgt. Rock, *etc.*) appeared were all Silver Age. It didn't seem to make any difference as to whether or not they took place on Earth-1 or Earth-2. For all I cared, they could have taken place on Earth Prime.

On another subject, I wish to commend DC for its *Showcase* series, thus giving an answer to Marvel's *Essential* series. I, for one, cannot afford to collect the $50 Archive editions and find these to be a good, inexpensive alternative. I hope DC will continue with other Superman Family titles — *Jimmy Olsen, Lois Lane*, and *Superboy* — and maybe even venture into black-and-white reprints of the Golden Age heroes.

They remind me of a couple of books that Alan Light (does that name ring a bell with you?) published of the early adventures of Captain Marvel and Captain Marvel Junior. His premise was that, while many can't afford the prices of the Golden-Age comics, they should not be deprived of reading and enjoying the stories. I feel the same way.

Maggie: *I don't know who "established" that there was no Golden Age Superboy, but his stories began in* ***More Fun Comics*** *with #101 (Jan 45), months before the end of World War II — which makes him a Golden Age character in my book.*

Lana Lang first appeared in ***Superboy*** *#10 (Sep 50), more'n five years later.*

Regarding Batman, those firsts came in ***Detective Comics****, #233 (Jul 56) for Batwoman and #267 (May 59) for Bat-Mite.*

TAKING LEAVE OF YOUR CENSORS

Vane Lucas

In his column in ***CBG*** #1613 (page 190), Chuck Rozanski takes a principled stand for first amendment rights and he appropriately lauds the efforts of the Comic Book Legal Defense Fund in fighting censorship.

However, Rozanski goes further and suggests that he — and, presumably, other retailers — have an obligation to sell comics no matter how objectionable he may find the content, as long as someone creates it and someone else wants to buy it. His rationale is, "Any time you start to draw lines about whose personal freedoms you'll protect, and whose you'll ignore simply because they personally offend you, you begin to fall into the same moral and ethical trap as those who would ban all forms of expression."

This suggests that Rozanski does not understand what censorship is and who can engage in it. Individuals and companies cannot practice censorship. Only governments can ban expression. If an individual or company chooses not to buy something, they are in fact exercising *their* own right to choose. Similarly, individuals and companies have the right to choose what they sell. Choosing not to buy or sell something is *not* censorship, since you are not prohibiting the creation, distribution, sale, or purchase of the item in question, but simply electing not to participate in the process.

In Rozanski's role as an intermediary, he has the right to choose what his company buys and what it sells. He may choose not to exercise that right but he still has it, and other retailers should make their own decisions. The blurb above the article read "Dislike does not equal illegal." The flip side of that is also true: Legal does not equal required.

COMICS 101 V. 3

Jeff Dyer
1937 Lagen St.
Dubuque, IA 52002

Numbers matter. Any comics fan can tell you that the number on the cover has meaning, whether it's a first issue or a 500th issue. I

applaud the recent announcement from DC's Dan DiDio that *Adventures of Superman* will revert to *Superman* with #650, and *Superman* (second series) will be canceled. Let me explain why this is great news.

In 1986, John Byrne rebooted Superman with *The Man of Steel* mini-series. For reasons that never really made sense, DC launched *Superman* #1 when the mini-series concluded. The long-running *Superman* series (which had started in 1939) was retitled *Adventures of Superman*. While that's a great name for a comic book, it always bothered me that the original solo super-hero title had to be renamed in order to allow this "new first issue." True, Byrne's *Man of Steel* virtually re-created Superman, and it was appropriate to have a fresh start. As a Superman fan from way back, I can attest to the fact that Superman had needed a new beginning. However, why didn't DC leave *Superman* alone and give Byrne *Adventures of Superman* #1? That would've made much more sense, in my opinion. Well, hindsight is 20/20, I suppose.

Now, in the wake of *Infinite Crisis*, DiDio tells us *Adventures* will become *Superman* once again, and the second *Superman* series will end at #226. I almost cheered when I read this. For a couple years now, I've been trying to rally other fans on this same point. I wrote numerous comments on the DC message boards, trying to explain why I felt the renumbering of *Superman/Adventures* was important.

I remember asking a prominent DC editor about this several years ago. His response was basically that the contents of the comics were more important to DC than the number on the cover. That same opinion was expressed by many fans on the message board, too. While I don't want to paint everyone with the same brush, I'd be willing to bet that many of the fans who didn't care about the numbering were younger fans, possibly even Superman readers who came onto the scene well after the John Byrne relaunch. To them, *Adventures of Superman* and *Superman* had *always* been that way. However, to the more, shall we say, "mature" fans, this was about more than a trivial number on a cover.

To me, reverting *Adventures* to *Superman* is a good thing for several reasons.

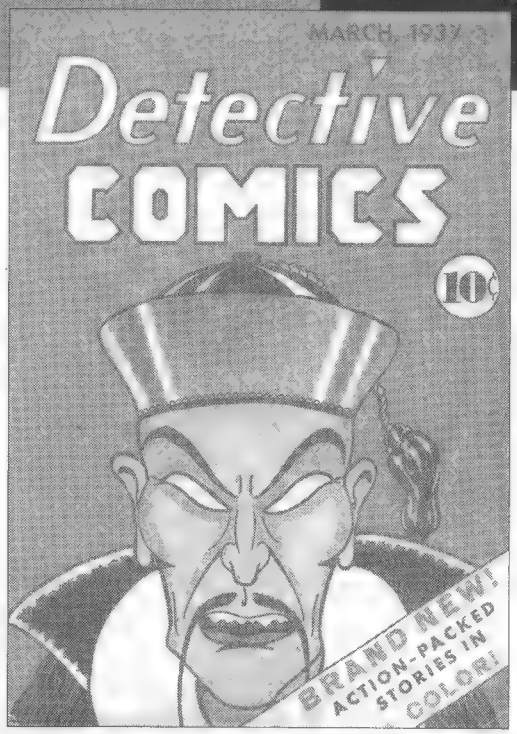
History matters. I think this brings the respect back to the 1939 comic book that was started by Jerry Siegel and Joe Shuster all those years ago. It connects what is happening now with all those wonderful creators of the past and, in some ways, keeps alive all their vital contributions to the title. *Superman* will once again have that proud heritage that included such amazing creators as Wayne Boring, Al Plastino, Curt Swan, John Byrne, Jerry Ordway, and Dan Jurgens — and on and on.

It's always bothered me that *Superman* and *Batman* (at least since 1986) were not mirrored numerically. *Batman* was in the #600s, while *Superman* was in the #200s. I don't think it's trivial. These are the two biggest heroes in comics, and these are their premier solo titles. Along with *Action* and *Detective*, I've always felt *Superman* and *Batman* should be "untouchable."

For these reasons, I applauded Marvel, when it brought back the classic numbering for *Amazing Spider-Man* and *Fantastic Four*. Let's hope we're now beyond that fad in which companies always want to bring a long-running series back to #1. If DC, for example, wants to launch a new Superman series (and I'm not suggesting it should, but we all know that's inevitable), there are plenty of other names to call it. Leave *Superman* as it is. Leave *Action* as it is.

May I suggest re-using some great titles from the past? Perhaps one day, we'll see *Adventures of Superman* #1 or another *Superman: Man of Steel* #1. They could also have *Superman: Man of Tomorrow* #1 or *Superman: Last Son of Krypton* #1 or *Legends of Superman* or ... you get the idea. It's amazing that Batman, arguably DC's most profitable character, has never had a new *Batman* #1. Yikes — I hope I haven't just given DC a bad idea.

Now we hear that *JLA* is ending with #125. What will follow? We know DC will publish a Justice League comic book. That's a given. Perhaps it will be a new *Justice League of America* #1. Oh, sure. That will bring in lots of new readers, no doubt about it. But do the math: 261 issues of the original *Justice League of America* series, 113 issues of the Giffen-era *Justice League International*, and 125 issues of *JLA*. Not counting the #0 issues, the #1,000,000 issues, *etc.*, that's a grand total of 499 issues of JLA in its various incarnations. How wonderful would it be to see *Justice League of America* # 500? Please consider it, DC.



Here's how the longest-running comic book in the world began.

In this age of new #1s, we can acknowledge that change is good. Yes, first issues sell, so companies will (and probably should) keep printing them. But let's also pay respect to the great creators of the past by keeping the long-running titles — *Action*, *Detective*, *Superman*, *Batman*, *Amazing Spider-Man*, *Fantastic Four* — these are series that we, as fans, can be proud of. The high numbers on those covers speak to the long history of this hobby we all love so much.

DC Comics, I applaud you. Thank you so much for *Superman* # 650. One day we will see *Superman* #700 ... #800 ... #900 ... #1000 ... and beyond. How wonderful will that be?

Maggie: *And, of course,* ***Detective*** *is the longest-running comic-book series in the world. Maybe Guinness will return the comics categories next year and include that information.*

Check last issue's ***Longbox Manifesto*** *for much more in issue numbering.*

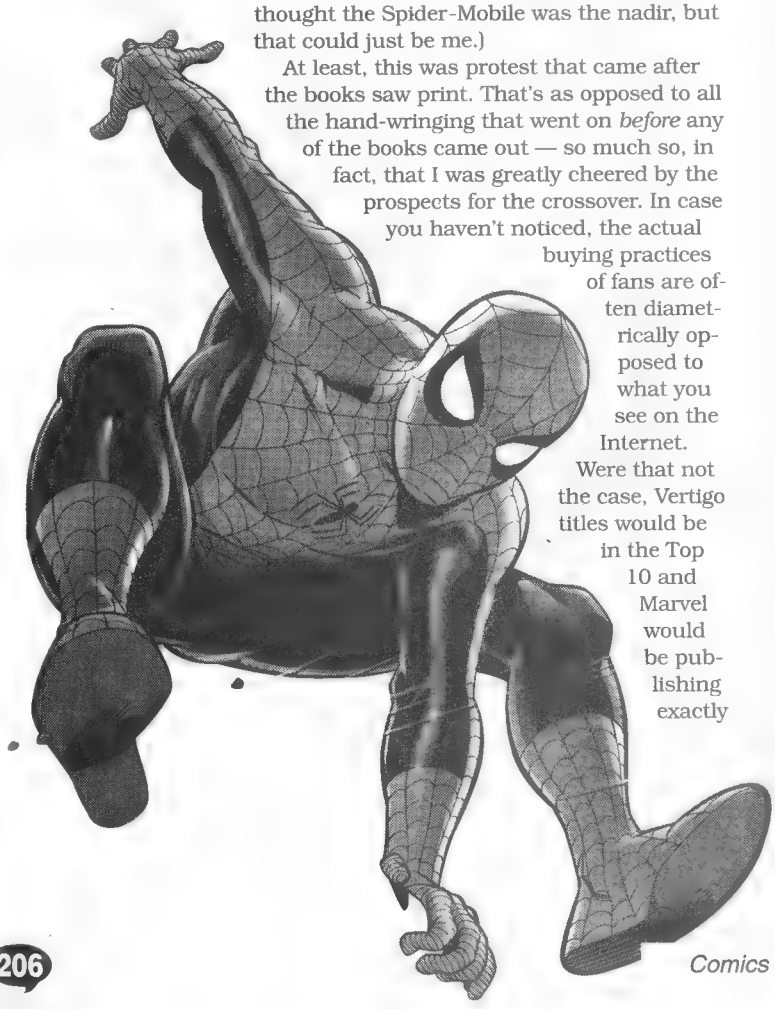
Opinions, opinions, opinions ...

What if Spider-Man were introduced today?

by **PETER DAVID**

It's been something of an education, watching the fan reaction to "Spider-Man: The Other," the 12-part storyline that ran through the Spidey books over the last three months of 2005. Much howling. Much gnashing of teeth. The people who read it and liked it, and the people who didn't like it but at least read it, were practically drowned out by the people who hadn't read it but had heard enough to know that it was quite simply the worst, absolutely *worst* Spider-Man storyline that had been done in The Wall-Crawler's history, far more horrific even than the Clone Saga. (I dunno; I always thought the Spider-Mobile was the nadir, but that could just be me.)

At least, this was protest that came after the books saw print. That's as opposed to all the hand-wringing that went on *before* any of the books came out — so much so, in fact, that I was greatly cheered by the prospects for the crossover. In case you haven't noticed, the actual buying practices of fans are often diametrically opposed to what you see on the Internet. Were that not the case, Vertigo titles would be in the Top 10 and Marvel would be publishing exactly one mutant title — which would be selling poorly. Then, again, I'm speaking as the guy with the largest number of online "Wow, what a brilliantly written title; too bad it sells so poorly" reviews in existence, so I might be biased in that regard.



Spoiler Warning

What I've been particularly fascinated by was the reaction to the issue of *Amazing Spider-Man* wherein Peter, in the heat of battle (having just gone through a brutalizing beating and having arachnid voices in his head telling him to accept the spider within), produced a stinger from his wrist. Good heavens, the protest that came as a result of that. You'd think there'd been a scene in which Peter Parker and J. Jonah Jameson admit their forbidden love in a storyline titled "BrokeWeb Mountain." (By the way, in relation to nothing at all, I think it's hysterical that Cartman on *South Park* once dismissed independent films as all being about gay cowboys eating pudding. I haven't seen it; do the gay cowboys eat pudding in *Brokeback Mountain*?)

Now, you might think that I'm coming at the whole stinger business from the point of view of a pro who was involved in planning the storyline. But I was a latecomer to the crossover, with much of it already in place by the time I came on board. So I didn't know anything about it until I read J. Michael Straczynski's script. My gut reaction? "Whoa! That's cool!" That was my inner fan speaking. And, in the interest of full disclosure, just to be even-handed, I'll cop to the notion that, when I read an earlier part in which Spidey was accompanied to Latveria by MJ and Aunt May in Iron Man battle armor, I thought, "Uhhhhh ... no," if for no other reason than that I thought it out of character for Spidey to knowingly bring his two loved ones into a potential combat situation. So don't think I'm the "Other" rah-rah poster boy. Not everything flew with me, either.

End Spoiler Warning

I've said this before, but it bears repeating: When I was a kid and I read *Amazing Spider-*

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Man #100, I was totally floored when I got to the end and he'd grown four extra arms. I had *no* idea what was going to happen next. I thought he was going to be that way forever. How the hell was he going to keep his identity a secret? How freakish was this latest development? To me it was just so, well — amazing. Just as the title said. If I were a kid reading comics now, and that storyline were happening now, I'd have been subjected to three months of older fans online dissecting the story up one side and down the other in advance, uniformly deciding that this was an astoundingly stupid development and that only an idiot of gargantuan proportions could possibly buy into something this moronic. By the time it came out, I'd be predisposed to hate it, presuming that I bought it at all. So, while fans are busy blaming writers, artists, and companies for the slow erosion of the youthful reader base, they might want to consider shouldering at least some fraction of the blame themselves.

See, that's the saddest thing I see in comics nowadays: the dismantling of the sense of wonder. The lack of imagination. When Wonder Woman asked Max Lord how she could stop him, and Max, under the control of the lasso, said, "Kill me," the Wonder Woman of my youth would have rejected the notion. Would have asked — oh, I dunno — a follow-up question, such as, "That's unacceptable. How *else* can I stop you?" What made the heroes heroic was that, when the situation seemed hopeless, they found a way.

Granted, sometimes it was overbearingly clever. Clark Kent, if confronted by a bad guy with a gun pointed at him and his secret ID in danger, would dash out of the room, switch to Superman, go back in time, go to the bad guy's home, wait until he'd loaded the gun, then take the gun, use his heat vision to damage the firing pin so it wouldn't shoot, go back to present time, switch back to Clark Kent, and stand there while the bad guy tried in futility to fire the weapon — all, of course, accomplished "faster than the eye could see." You tended to get the impression that everything was so easy for Superman that he came up with the most convoluted means of solving a problem possible just so he could keep himself interested. That, and the writers wanted to show how clever they were.

Now, when heroes are confronted with problems, they take the shortest distance between two points: a straight line. The offbeat is never explored and is rejected out of hand.

Take the bit with Spider-Man's stinger. I haven't heard so much bellowing since it was announced that the movie Spider-Man would have organic webshooters. "Travesty!" shouted the fans. I, the guy who gave Spider-Man 2099 spinnerets on his forearms, just kind of shrugged and said, "It's about time."

I find myself wondering just how many fans leaped to their feet in theaters during *Lord of the Rings: The Return of the King* when Frodo got stung by the spider and shouted, "No! This is wrong! I will accept dark lords and rings of power and wizards and flying dragons and an army composed of ghosts and giant spiders — but a giant spider with a stinger? I'm sorry, Messrs. Jackson and Tolkien, but I draw the line!"

BUT--NOT LIKE THIS!
NOT LIKE THIS!
IMPORTANT NOTE: THERE'LL BE NO COP-OUT, WE PROMISE YOU! SPIDEY IS REALLY AWAKE! HE HAS SIX ARMS! AND OUR TALE WILL BE
CONTINUED NEXT ISSUE!

See, this is the problem when one applies adult sensibilities to fantasy constructs. Things get overthought.

Now, overthinking isn't necessarily a bad thing, if it's done *creatively*. For instance, fans are split on the entire concept of the "Spider-totem" that Joe introduced. To my mind, it's the application of scientific thinking to fantasy circumstances. It is the nature of the scientist or the scientific mind to look for patterns in chaos. It's not as if someone wrote the laws of physics and then expected the universe to conform. Scientists look at the way the world is and look for recurring sequences from which they can draw theories. Applying that sort of thinking to Spider-Man, Joe postulated — not scientific laws, since we're dealing in fantasy, but — fantasy laws, in order to provide a coherent framework to the Spider-Man universe. Whether the notion works for you depends upon how elastic you're willing to be in terms of rethinking Spider-Man.

But it breaks me up that fans are shouting about the introduction of a stinger, because spiders don't have stingers. No one is saying *arachnids* don't have stingers, because the scorpion is an arachnid. What they're saying is that it's ridiculous for Spider-Man to have acquired a stinger because spiders don't have them and because, well, it's stupid.

When I was a kid and I read *Amazing Spider-Man* #100, I was totally floored when I got to the end and he'd grown four extra arms. I had *no* idea what was going to happen next.

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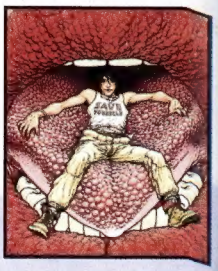

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